FAMOUS MONSTERS #179

SON OF ROCKY HORROR SHOW

SEE PAGE 24

A WARREN MAGAZINE

NOV. 1981

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RAIDERS OF THE LOST ARK FILMBOOK!

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CLASH OF THE TITANS

CLASH OF THE TITANS BATTLE HELMET

CLASH OF THE TITANS HELMET: You too can venture forth on the quest for the hideous Gorgon's head wearing this fantastic helmet like the one that Perseus wears in the fantastic Clash of the Titans! Made of pliable yet durable plastic and painted a stunning gold color with a band of silver, this helmet is intricately and authentically detailed with the leaf and figurine designs of the ancient Greeks on the crest and plume! Pull this helmet over your head and you will need fear no man! You will be able to withstand the blow of any man or beast! Manufactured in one child size. Hurry & order now! #26307—$10.75

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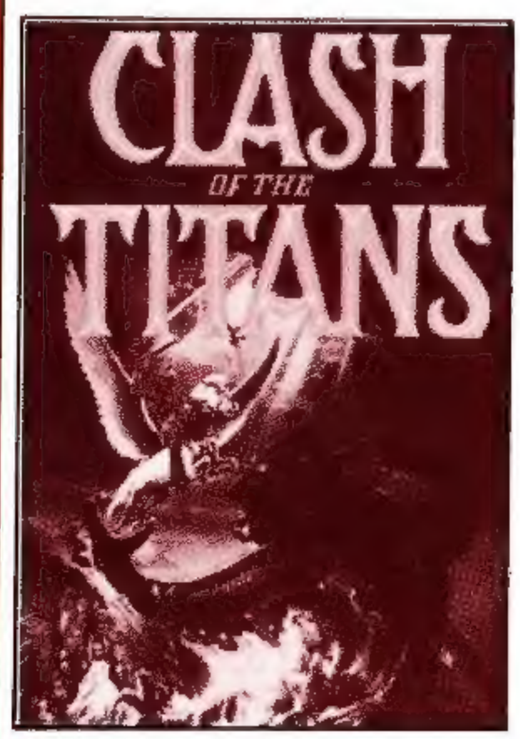

NOVEL

CLASH OF THE TITANS NOVEL: Follow the thrilling adventures of Perseus step by danger-packed step as he searches for the Gorgon's head—all for the love of the stunningly beautiful Andromeda! This is the most adventurous romance ever to emerge from the ancient world of fate and mysticism. An epic of beauty and bravery, passion and power, magic and mystery! Clash of the Titans transcends fantasy and leaps into legend! Brilliantly written by Alan Dean Foster, who wrote the novelization of Alien, based on the original screenplay! Order yours today! #21426—$2.95

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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

SPEAKING OF MONSTERS

TIMBER!

BEFORE you start WOLFING down this issue, gaze in HORROR at this foto from The Island of Lost Scrolls. It is an unretouched picture (after all, who would touch it?) of the John Landis Monster in Captivity! (That's John Landis behind; the Wolf is in front.) The foto is symbolic of the Super Scary Stuff we've captured for you this issue, from the in-depth discussion of the Decade of the Undead to the Inner View of David Cronenberg to the nightmares of HALLOWEEN 2 thru the hilarity of SCHOCK TREATMENT. So, whether ye be a full-groan adult or a little nipper, you better write and tell us you found this issue to be some pumpkins or else we'll sic Jack O'Lantern on you--son of Jack the Ripper!

FORREST J ACKERMAN

THIS ISSUE DEDICATED TO

JOHN VARRETTE

Active Young Member of the Count Dracula Socy. (Last Halloween he personally collected 5000 pints of blood for the thirsty vampires of Transylvania.) With John is a well-known Mr. Hamilton, by George!

HOUNDING US TO DEBT!

Your loving tribute to the late, great Terence Fisher: my only quarrel with an otherwise excellent review of the distinguished director's career concerns your dismissal of his HOUND OF THE BASKERVILLES as a failure. You call it, "a Hammer project that backfired ... spooky, not terrifying." Having seen this film in its initial run, I can only insist that you are absolutely wrong! The theater was packed and the audience, terrified. Recently, I had an opportunity to show a 16mm print to a group of high school students and, believe me, THE HOUND works just as well today. The powerful suspense of the climactic sequence has not been diminished by the passage of time; Peter Cushing's Holmes remains one of his finest roles.

JOHN SKILLIN
Upper Montclair, N.J.

WANTED! More Readers Like

COUNT DUFFERACULA

MITCH ADO ABOUT SOME THINGS

It's been awhile since I wrote your charming little mag; to be honest, I've still to get over the delightful shock of seeing **three** of my letters in #163. Re issue #177, I've decided to make some commentary and stir up some controversy.

First, to respond to Frank Granda Jr.'s canonization of Brian DePalma: stuff & nonsense. The terms you apply to John Carpenter & George Romero ("crafty" and "overindulgent") are much more suited to DePalma. He is a good crattsman; unlike many filmakers today, he at least has some conception of what a movie is supposed to do. But he has an unfortunate tendency to emulate Hitchcock to the point of parody, such as last year's DRESSED TO KILL. The film has 3 settings in which it could end; DePalma obviously couldn't make up his mind which one to use, so he decided to use them all. You may call this style, Frank; I call it stupidity. Of course, we can be thankful that DePalma didn't have Michael Caine singing "I Enjoy Being A Girl". When he wants to, however, DePalma can use his Hitchcock stylings with imagination. In OBSESSION, for instance, when Cliff Robertson is standing at the tomb of his dead wife & daughter, DePalma pulls back to a long shot which is very reminiscent of the scene in PSYCHO where Anthony Perkins is standing beside the Bates house. The effect is very pleasing & well done; I just wish that DePalma would do that sort of thing more often.

Second, I wish you would stop this relentless rah-rah mentality your staff has over cheering every film to come down the pike. While there are some movies worth applauding (SUPERMAN II, RAIDERS OF THE LOST ARK, THE HOWLING), there are movies that are not fit to be used for lightsabre luggage. Two I'll name offhand: FRIDAY THE 13th PART 2 & THE BURNING. I went to see both of these turkeys knowing I was gonna hate them; what I didn't expect was how much I was gonna hate them. Both films suffer from the "mad-killer-stalks" syndrome; that particular storyline has been run into the ground, much as the theme of atomically mutated monsters was in the '50s.

Third, I enjoyed THE HOWLING (all you nerds who can't take your goosebumps with giggles are not fit to live; you belong dead, to quote the great Karloff). It's the best horror film of its kind since THE RAVEN; I especially got a kick out of seeing the ol' Ackermonster in the occult bookshop ... with **two** copies of **FM** on hand!

Finally, here's a piece of news I picked up while watching **Tomorrow Coast to Coast**: Adrienne Barbeau (my favorite fantasy film actress this side of Faith Domergue; whatever happened to her, anyway?) is scheduled to star in CREEPSHOW. George Romero said that CREEPSHOW would feature well-known performers; it'll be interesting to see who else gets cast in the upcoming Romero-King-Savini epic.

MITCHELL B. CRAIG
Lancaster, SC

WANTED! More Readers Like

CHRISTIAN WILLIAMS

WANTED! More Readers Like

KEN GILBERT

WE'RE ROOTING FOR YOU, TED

For quite some time now I've been fighting one of the worst monsters of all—Cancer. At first the doctors didn't give me much hope; but now, thank God, they say that with one more operation and a couple of more "chemotherapy" treatments I'll be cured. 75% of the cure is mental attitude and your magazine has helped a lot in the battle all these months. It makes me forget the bad things and generally lifts my spirits! Looking thru old back issues carries me back to happier times.. So, thanx Mr. Ackerman & Mr. Warren for helping a long time fan in his time of need.

TED MASTERS
Mauldin, SC

WANTED! More Readers Like

JASON McGILL

FANG MAIL CONTINUED ON PAGE 65

OUR COVER: GOGOS THE GREAT GIVES HIS LEGIONS OF MOVIE MONSTER FANS ANOTHER RARE TREAT, THIS TIME PAINTING THE GORGON, WHILE IN THE LOWER CORNER OF THE ISSUE WE SEE THAT BOLD BARBARIAN OF ANCIENT TIMES, THE ONE & ONLY CONAN OF CIMMERIA!

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NOVEMBER 1981

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14 CONAN A look at the upcoming sword and sorcery spectacular, detailing the life of the brawny barbarian from his days as a brawny little boy!

16 THE UNDEAD The 1970's was a tooth decade, as legions of vampires, led by the ever popular Count Dracula, stalked the silver screen!

22 HALLOWEEN PLANET Dragons, ghouls, dinosaurs, wolfmen, and aliens from all crawls of life gather on this pre-hysteric planet!

24 SHOCK TREATMENT The long-awaited sequel (or "equal") to THE ROCKY HORROR PICTURE SHOW, as glittery weirdos abound!

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33 HEARTBEEPS A pair of robots in love test their metal, steel themselves for the worst, but manage to iron out their problems in the reel world!

34 WOLFEN Their bite is truly worse than their bark, as they prowl the night, turning New York into their own game preserve! Are you game?

37 RAIDERS A photo album of the most exciting film of the year, featuring Indiana's short but sweet duel with the black-robed scimitar master!

40 MAN OF MAYHEM Richard Matheson has written some of the very best books and films in the field of science fiction and horror!

46 HALLOWEEN II That cut-up in the mask is back again, and it's no laughing matter! Careful who you plunder, or you'll be six feet under!

4 FANG MAIL Filmdom's fangnatic fans have sent this department another outpouring of sympathy, rage and/or empassioned opinion!

13 BIRTHDAY WITCHES A stellar collection of birthday luminaries grace these pages this month. Now you can send them your best too!

27 MYSTERY PHOTO If you can't guess who this horrifying monstrocity is then just try again with our fiendishly scrambled clue!

60 THE GRAVEYARD From the murky depths, the GE has exhumed these tasty treats for your edification, amusement and plain fun!

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HALLOWEEN HAPPENINGS

tricks to come some punkins

HALLOWEEN!
The wild, eerie month is here.
—From an unpublished poem by Ray Bradbury

The time for Trick or Treat has rolled around again and just when you thought it was safe to look at the calendar, bogeyman, boogie things & creatures from boggy hollows start jumping off the wall to keep dates with you!

THE SWAMP THING!

THE THING FROM ANOTHER WORLD!

DEMONOID...INSEMINOID!

FRANKENSTEIN'S ISLAND...FRANKENSTEIN'S CREATION!

Some *things* wicked this way come and some things sci fi:

BILLION DOLLAR BEAST.

DR. JEKYLL & MR. HYDE—TOGETHER AGAIN. DR. JEKYLL LIKES THEM HOT.

AQUARIUS MISSION, a scientifilm by Martin Caidin of $6 Million Dollar Man fame.

A contemporary version (from Australia) of Edgar Allan Poe's THE GOLD BUG.

A multimillion $$ sci-fi pic from Big Stick Productions, STAR MAN. (But not based on the novels of the same name by Stuart J. Byrne.)

the night the earth stood still?

Ray Bradbury has come up with a sequel to THE DAY THE EARTH STOOD STILL. The original was based on Harry Bates' classic "Farewell to the Master"; the followup introduces the son of Klaatu. (Wonder if, like Raymond Massey, for instance, Michael Rennie left a son who looks a lot like his famous dad; and, if so, hopefully the man has thespian talents.)

There's a remake rumored of Robert Sheckley's THE 10th VICTIM. (THE 15th VICTIM?—considering inflation.)

Deadly...demented...demonic...delirious—that's DELUSION.

Diabolikillers: DEMON SPIES.

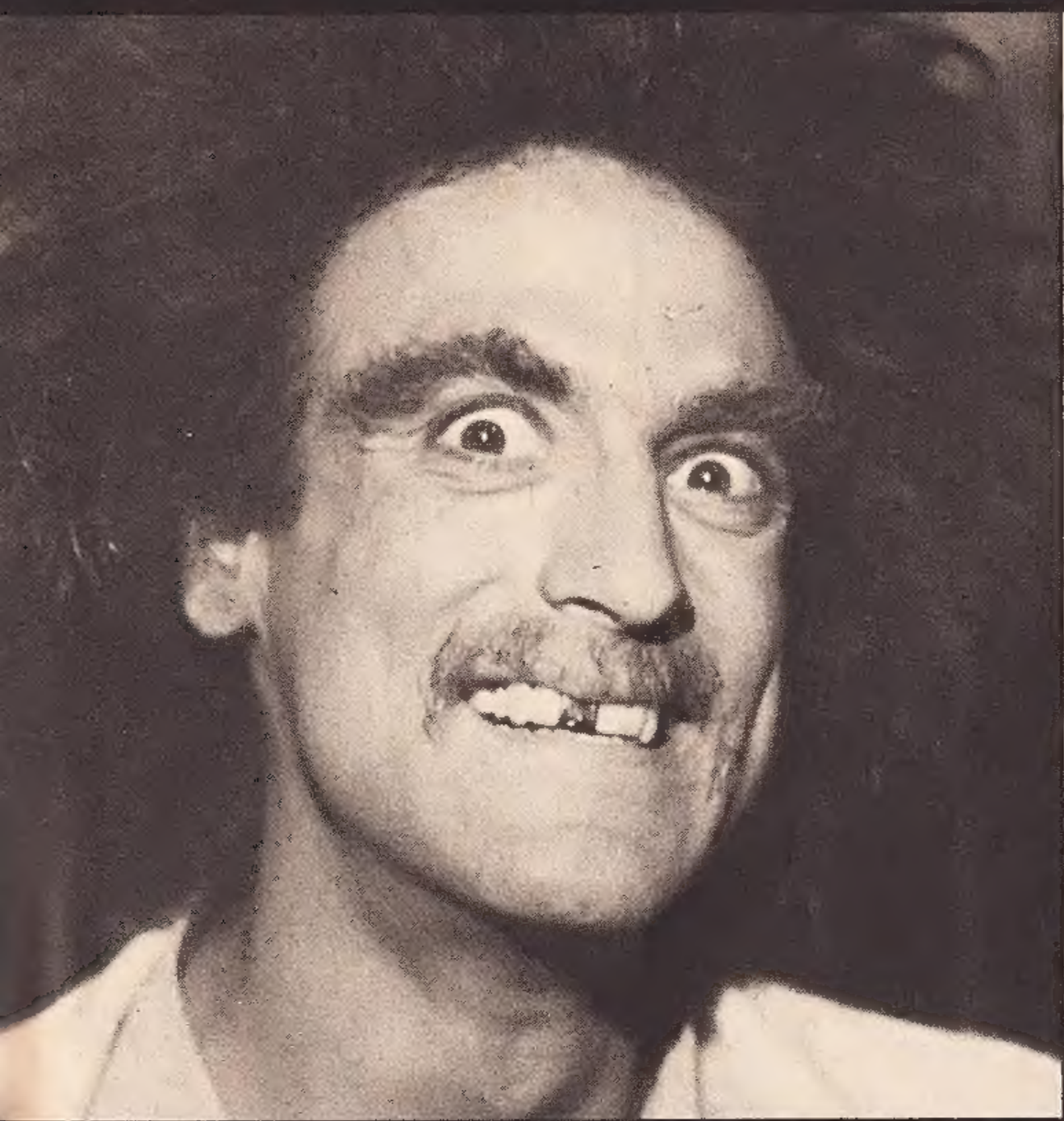
Son of FRIDAY THE 13th: SATURDAY THE 14th ("funnier than THE ELEPHANT MAN, more terrifying than HEIDI, more gruesome than THE MUPPET SHOW"). Grandson of SATURDAY THE 14th: THURSDAY THE 12th.

many harpy returns

Watch out for RETURN OF THE LIVING DEAD...THE HOWLING II...THE MONSTER CLUB (with such members—or dismembers—as

He has a bloody nose but you should see what's at his toes in AN AMERICAN WEREWOLF IN LONDON!

Condorman skids into Monte Carlo harbor with Russian defector Natalia Rambova (Barbara Carrera).



Don't have to tell you who this is in DR. JELYLL & MR. HYDE--TOGETHER AGAIN.

Michael Crawford stars as Woody Wilkins, a cartoonist whose art becomes real life, in CONDORMAN, a comic-adventure from Walt Disney Productions.

The Wholly 3--wholly dedicated to escaping from Prison City. Isaac Hayes, Harry Dean Stanton & Adrienne Barbeau in John Carpenter's ESCAPE FROM N.Y.

A boat battle off France's Mediterranean coast is one of many action scenes in CONDORMAN.

Julie (Angela Bressler) tries a new method to clear her complexion in Paramount Pictures' STUDENT BODIES.

Vincent Price, John Carradine, Patrick McGee, Simon Ward & Donald Pleasence)...THE NEXT (Adrienne Barbeau & Keir Dullea)...THE ENTITY...NIGHT SCREAMS...

POSSESSION if you like "loathsome mucous monsters". Perhaps not everyone's cup of tee-hee.

Food for thawed will be offered in the filmization of Rene Barjavel's novel "The Ice People", a futuristic tale of a male & female from an ancient civilization which destroyed itself eons ago.

REVENGE OF THE JEDI is scheduled to start shooting Jan. '82.

SUPERMAN III (it will have an actual title eventually) will be budgeted for $35 million. But Clark Kent won't be seen flying again till the summer of '83.

Your Editor's brainchild—VAMPIRELLA—has been purchased for filming by Polygram Pictures.

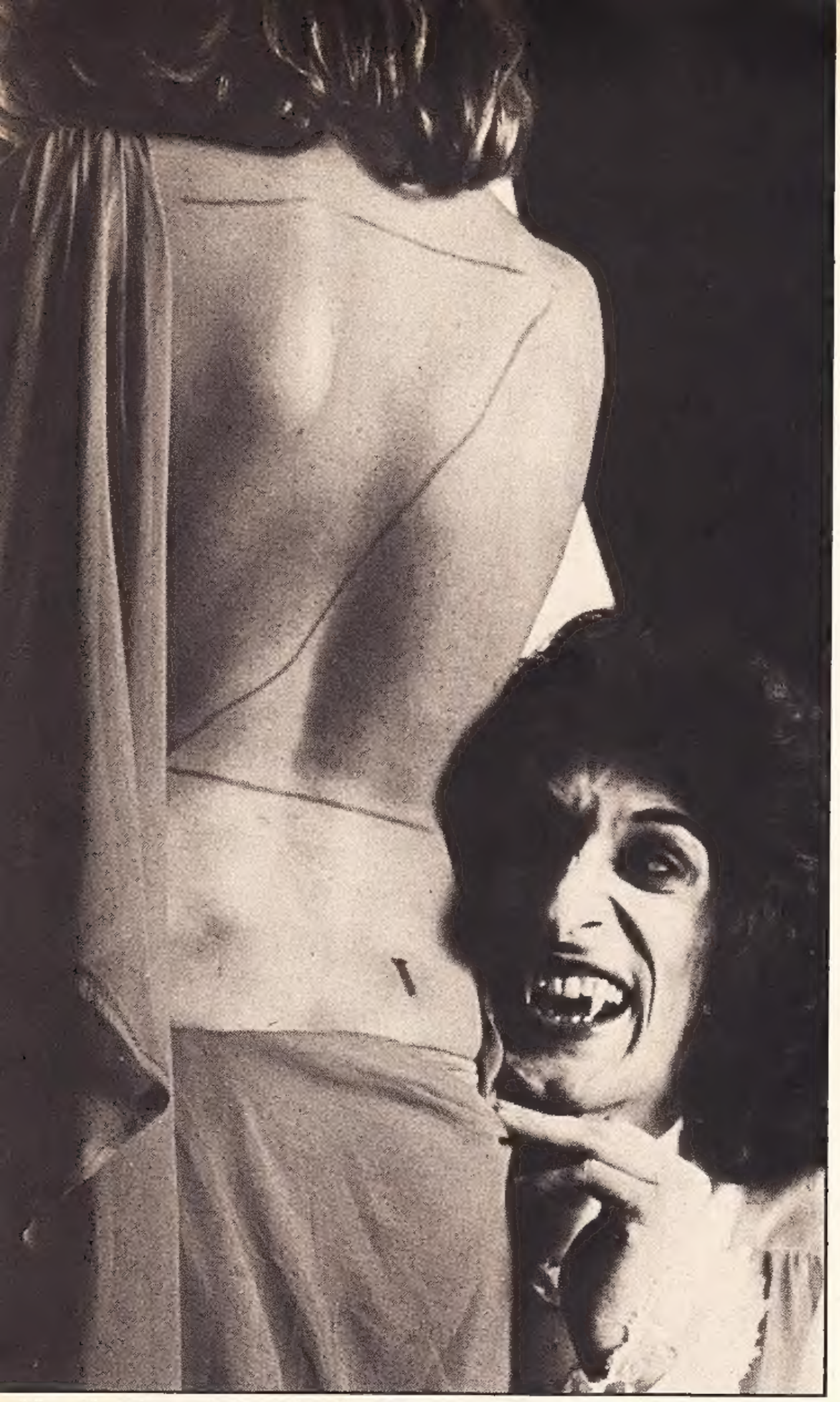
BATMAN will also be produced by Polygram.

polter there, pal

Steven Spielberg is being congratulated on having completed POLTERGEIST ahead of schedule and below budget!

"The Return of Tarzan", Edgar Rice Burroughs novel, is scheduled to be remade as THE ADVENTURES OF TARZAN by producer

Between the eyes: a master spy dies before he can investigate the evil experimental prison. Exclusive photo from THE TRANSPORT.



No, that's not the Mark of Zorro. Zorry about zat. It's the claw & fang marks of MAMA DRACULA.

Bette Davis portrays an eccentric recluse seeking her long lost daughter in Walt Disney Productions' THE WATCHER IN THE WOODS.

Adrian Weiss, whose grandfather produced the original film with Elmo Lincoln in 1918!

John Carradine, who has long been as thin as one, will portray THE SCARECROW.

A close encounter of the deep kind will be seen in THE MINING CAMP ENCOUNTER.

Don (EMPIRE STRIKES BACK novelizer) Glut, whose new *Frankenstein* novel is being published by the Donning Co., has completed scripting the multimillion $$$ ULTRAMAN—HERO FROM THE STARS. There's a cameo in it atop the Empire State Bldg. for—FJA! (No, he doesn't play King Kong.)

The Shapes of Things Not Too Calm include:

X-RAY
FRIGHT
UFORIA
THE ENTITY
HEARTBEEPS
GHOST STORY
THE AFTERMATH
THE ALCHEMIST
THE CAT PEOPLE
THE DEADLY SPAWN
HELL OF THE LIVING DEAD
THE INVASION OF THE SPAGHETTI MONSTERS
SOMETHING WICKED THIS WAY COMES
THE CREATURE WASN'T NICE
LOVE AT SECOND BITE
THE BEAST WITHIN
DEAD & BURIED
PSYCHIC MAYA
TERROR EYES
THE BURNING
CREEPSHOW
SLAYRIDE
INCUBUS
RATTLES
TATTOO
VIRUS
STAB

trieste fantascience festival awards

Golden Asteroid
POSSESSION

Special Jury Prizes
VISITORS FROM ARKANA GALAXY
THE TOM MACHINE

Golden Seal
THE 8th DAY OF CREATION

Silver Asteroids
Best Actress
GOLEM

Best Telefilm
VIDEO EN JULIA

Best Actor
TRANSPORT

Better Late Than Never, this dramatic Kidnap Shot from HEAVY METAL where the Professor & Gloria are being swooped along a transparent tube into an alien spaceship.

Story & pictures on TRANSPORT will be seen in FM 180.

last minute news

David DelValle, of FM's Special Services team, will be seen as a pallbearer in THE HORROR STAR, starring Ferdy (THE FEARLESS VAMPIRE KILLERS) Mayne.

Spinning a web of terror will be SPIDER-MAN & HIS AMAZING FRIENDS.

Sci-Fi Authors in the News:

Thomas Disch, whose 1979 St. Martin's novel "On Wings of Song" has been optioned...Robert Sheckley, whose out-of-print Dell paperback "Mindswap" has been optioned. (The Roger Corman MINDWARP has reverted to its earlier title, PLANET OF HORROR) ... and Arthur C. Clarke comes out of retirement to script AVATAR, a scientifilm about an all-powerful alien who lands in India (for a change). Plenty of special fx are promised.

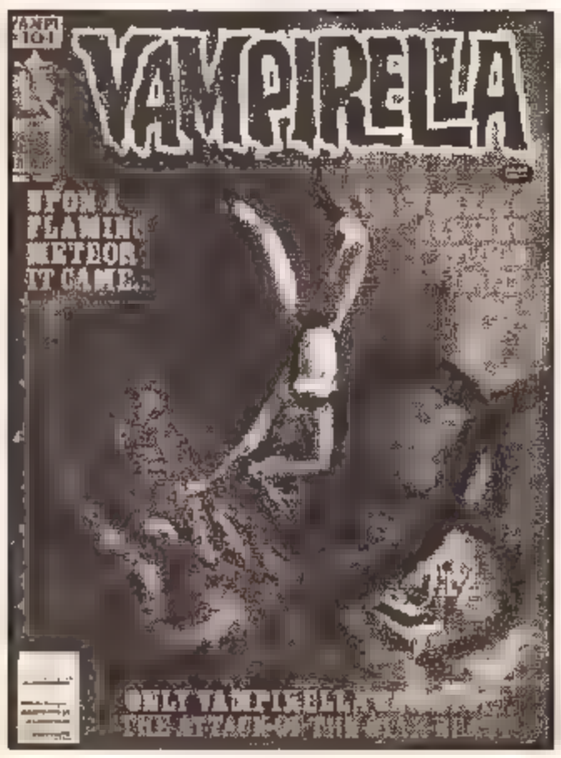
The next Biggie we're anticipating seeing is the cinemadaptation of Philip K. Dick's "Do Androids Dream of Electric Sheep?"—the futuristic thriller, BLADERUNNER.

END

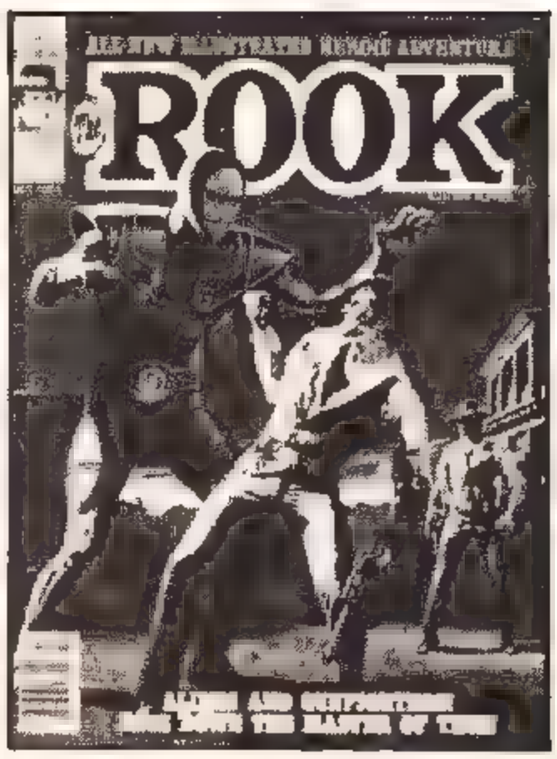
Bruce Dern stars as a tormented, lonely tattoo artist whose desire to possess a woman--& mark her as his own--drives him to act out his obsession in TATTOO.

WARREN MAGAZINES

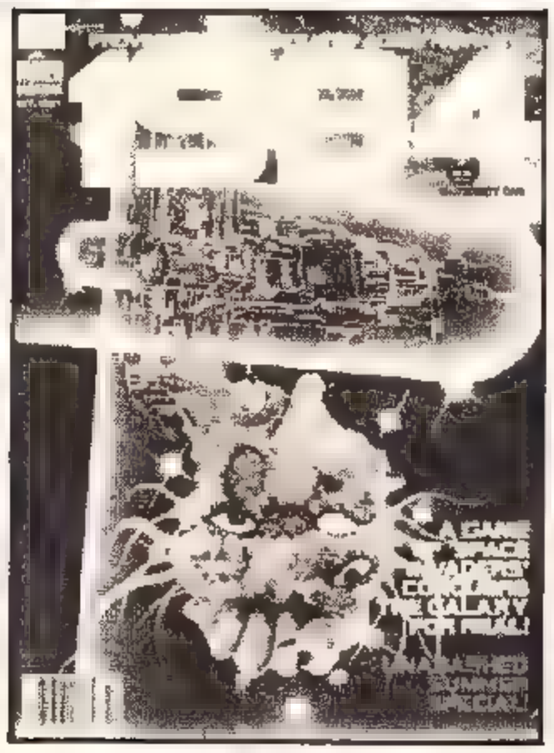
THE NEW AGE OF ILLUSTRATED [illegible] ADVENTURE IS READY FOR DELIVERY NOW!!



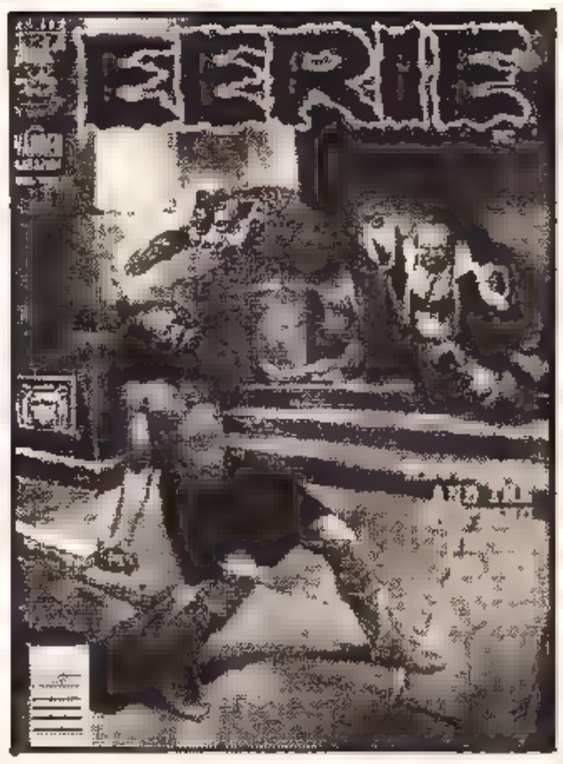
VAMPIRELLA #101: Gorgeous high-spirited heroines fight the forces of evil! Vampirella battles the noxious "Star Beast!" Pantha in "Night Full of Zombies!" St. Knight finds "Hell on Earth!" The Fox in "Dynasty of Evil" plus the fabulous "Korsar!"



ROOK #11: Two-fisted, two-timing adventure as the master of time hurtles into the past to find his lost love! Plus swash and buckle with "Uncle Zorro", soaring Indian adventure with "Eagle" and betrayal and intrigue in the Third Reich in "Kronos!"

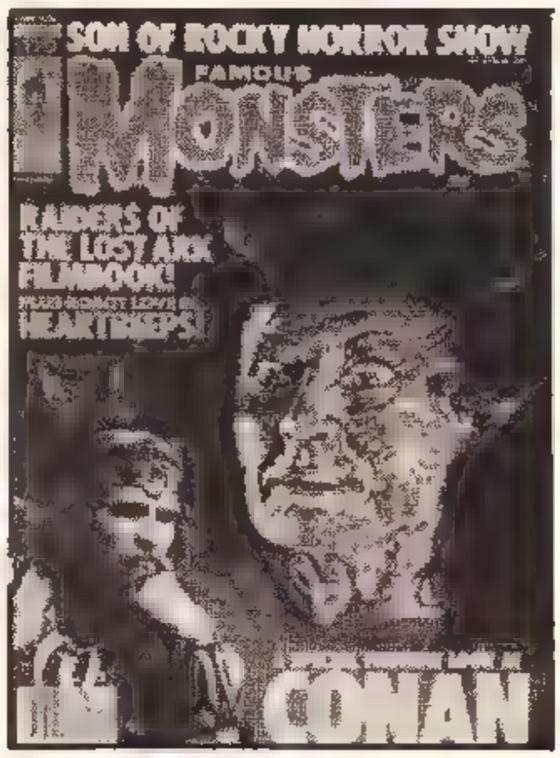


1994 #21: Mind-searing sin and sensuality in Earth's far-flung future! Blasting action in "Lord Machina" and "Freefall!" Love and betrayal in Ghita, "Love is a Many Tentacled Thing, and "Mars Bars!" Plus mind-boggling action in "Angel and Ape!"



EERIE #127: Sizzling sword and sorcery and mind-numbing terror in this action-packed issue! "King of the Jungle" "Reuben Youngblood!" Duel of the wizards in "Merlin and the Last Sorcerer" and a shocking surprise awaits you in "Haggarth!" Much more!

CREEPY #133: The premiere magazine of high adventure and deep horror! "The Dead Remember" - one you'll never forget! "Savage Cargo" "Send in the Clowns" - no laughing matter! "Kobold" "Space Force Five" plus the unloved beast in the cellar "Junior!"



FAMOUS MONSTERS #179: FM boldly goes where no mag has gone before! Special preview of "Conan" "Heartbeeps" and "Halloween II!" Photos galore of "Raiders of the Lost Ark" and "Wolfen!" Plus "Man of Mayhem" "Decade of the Undead" and more!

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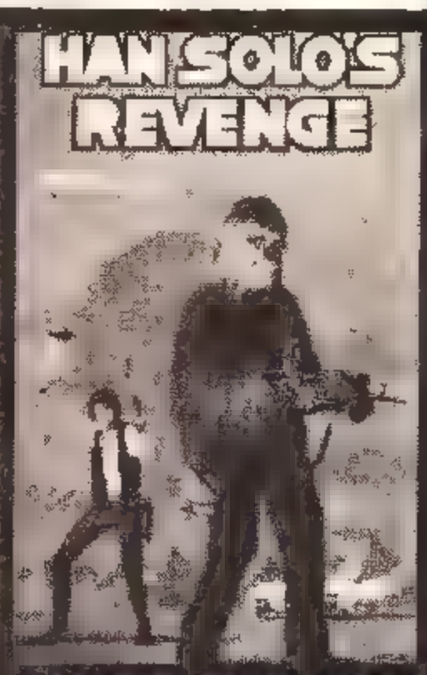

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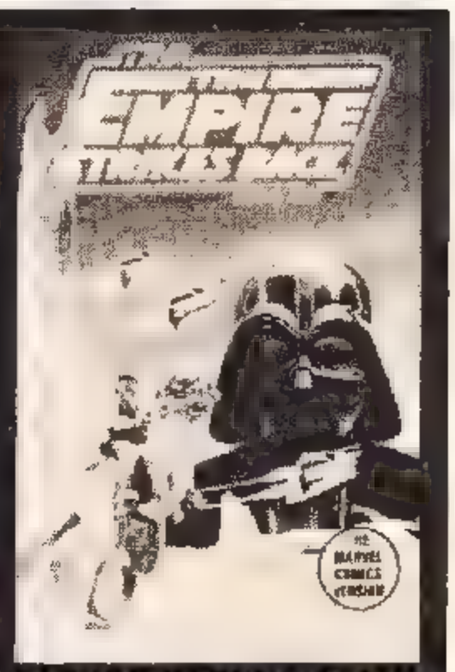
Don Glut's brilliant novelization of the action packed movie! #21412—$2.25

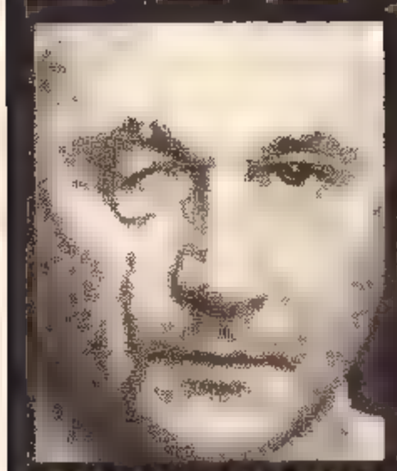


EMPIRE STRIKES BACK
This is the incredible fully illustrated, full color book of the movie! #21411—$2.50

 To order any of these items, please see last page of this magazine for convenient **RUSH ORDER FORM.**

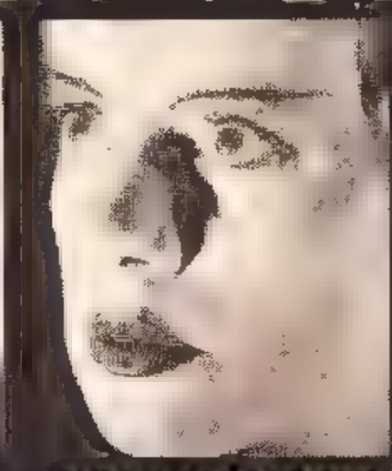
BIRTHDAY WITCHES

OCT. & NOV. have rolled around once again and it's time to remember the Great Gone Ones: BELA LUGOSI...BORIS KARLOFF... CLAUDE RAINS. And Robert Armstrong too, who took us to Skull Island. And—with us yet—The Bride of Frankenstein & several other notable supporting players. As a charge-free service, FM can forward Greetings for you to ELSA LANCHESTER, BURGESS MEREDITH, DONALD PLEASENCE & CARRIE FISHER. Just address them c/o Nate L. Daye, 2495 Glendower Ave., Hollywood, CA 90027.



DONALD PLEASENCE
Oct. 5
Fantastic Voyage

MARGOT KIDDER
Oct. 17
Superman 2

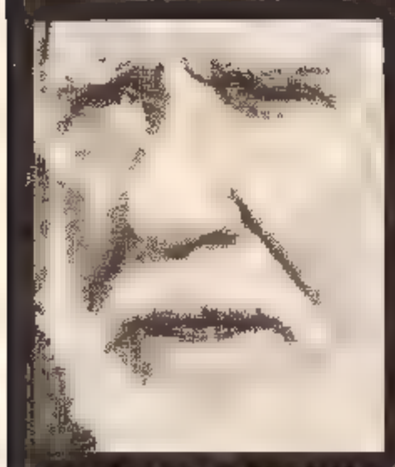


ELSA LANCHESTER
Oct. 28
Bride of Frankenstein

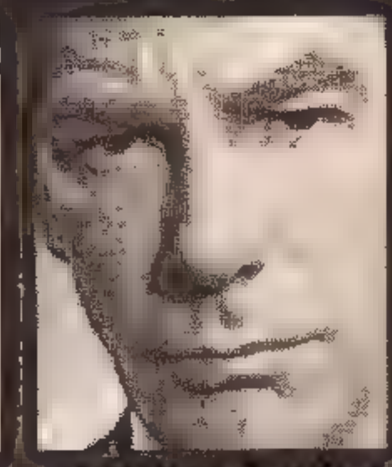
HARRY ANDREWS
Nov. 10
Theater of Blood

ROGER MOORE
Oct. 14
For Your Eyes Only

CARRIE FISHER
Oct. 21
Star Wars



BURGESS MEREDITH
Nov. 16
Clash of the Titans



MICHAEL GOUGH
Nov. 23
Horror of Dracula

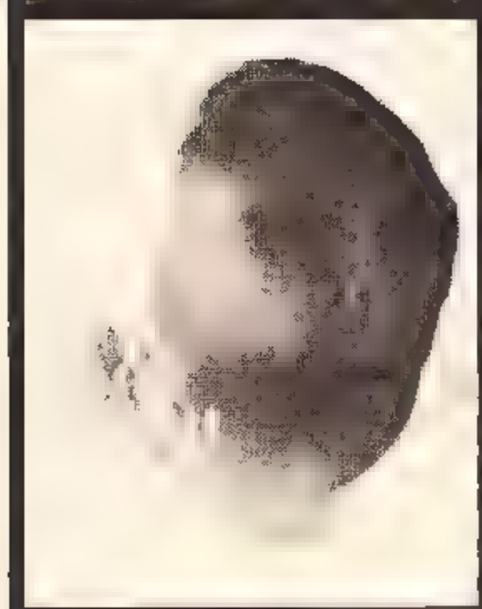
BELA LUGOSI
Oct. 20
Dracula

CLAUDE RAINS
Nov. 10
Invisible Man

ROBERT ARMSTRONG
Nov. 20
King Kong

BORIS KARLOFF
Nov. 23
Targets

MONSTER MAKE-UP KITS AND ACCESSORIES



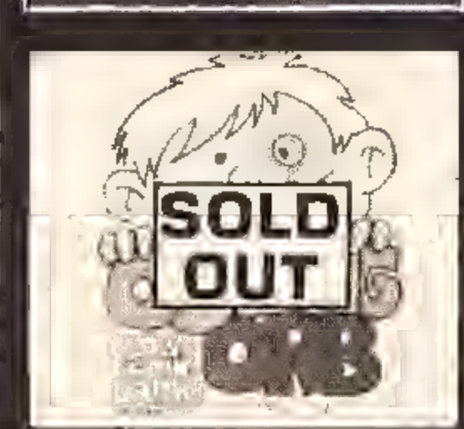
CLOSE ENCOUNTERS MASK KIT: A fantastic full head mask of the alien from Close Encounters! Once assembled from pre-formed parts, you will have a true reproduction made from life-like Flex-O-Skin. It's easily assembled, fun to wear and absolutely authentic! Order yours now! #26066—$5.59

WEREWOLF TEETH: Oversized incisors for tearing out hearts, chewing on cuffs and other evil things. These werewolf chompers fit over your genuine teeth! You'll love giving your friends a scary smile! #2614—$.35

VAMPIRE BLOOD: A few drops of this goo on your skin and you'll be the goriest guy around, but please don't scare your mother! Red, repulsive and highly suggested for hours of fun of the goriest degree! #2616—.75¢

VAMPIRE KIT: All a kid needs for making his face look hideous. A tube of special vampire blood, evil glow-in-the-dark teeth & two new gory scars! Use a few drops of the blood on the back of the scars & stick 'em to your skin. In minutes you will transform your face to gore! #26065—$1.29

MAKE-UP MONSTERS: Turn yourself into one of the most horrible monsters imaginable with this incredible, clearly illustrated book! Over 75 photos tells you how to make yourself look like 10 different monsters & all with things found at home or bought cheaply! Order! #21274—$.95



OOZING ORB: Wear this blood oozing eyeball, the same as a monacle, over your own eye! You will be able to see through the pupil, so why not buy two and be twice as scary! You'll love glow-in-the-dark orb! #2669—.49¢

WEREWOLF KIT: If you dig the life of a werewolf, then this is the kit for you! It contains 10 black claws, red fangs which fit over your actual teeth; a genuine bat ring & a can of scar stuff for making a pug werewolf's nose! Here's your chance to look like wolf-man! #26064—$1.49

run for your lives!

CONAN IS COMING!

Conan grasps his mighty sword, ready for battle with man or beast.

IRRESISTIBLE!
INDESTRUCTIBLE!
INCREDIBLE!
CONAN!
King!
Barbarian!
Swashbuckler!
HE *was a barbarian in the time of the Hyborean Age, in a period which lay between the glory of Atlantis and the recorded history of the modern world. As a youthful adventurer he began his heroic ascent to a position of gigantic stature in the legendary lands of the ancient Eastern Hemisphere of Earth.*

—David A. Kyle
Pioneer Scientifictioneer

howard's humongous hero

Robert E. Howard, the creator of the character Conan, who flourished in the halcyon 30s of legendary fantasy magazine *Weird Tales*, lived & died without probably ever dreaming in his vivid imagination that one day his warrior of antiquity would become a modern movie hero. But there's every indication that muscles are "in" and this Xmas Conan will be muscling his way in between such already established heroes of the past, present & future as Superman, Luke Skywalker, Han Solo, James Bond, Tarzan et al. Before long every schoolboy & schoolgirl will be able to spell Schwarzenegger as well as a college graduate!

Knock, knock!
"Who's there?"
"I scream."
"I Scream Who?"
"I Scream, Conan!"

Editor Ackerman was last seen running *that* way with a roaring barbarian in pursuit!

CONAN LIVES! The Barbarian's Author (Robert E. Howard) has been Dead for nearly Half a Century but soon his Brainchild will Burst upon the Screen in all his Savage Glory

END

A DECADE OF THE UNDEAD

dracula & other decayed individuals

Max Schreck or Klaus Kinski? It's Kinski in a Klaus Encounter of the Weird Kind in the remake of NOSFERATU.

EXCLUSIVE to FM: The Vampire Symposium Speech delivered at the (Flash) Gordon Theater, Hollywood, to an audience of Count Dracula Society members by Academy of Sci-Fi, Fantasy & Horror Award-winning critic Dale Winogura.

THE 1970s was definitely a banner decade for vampires on film, with perhaps more ambitious attempts to pump new blood into the genre than ever before. If the achievements were not mostly up to the level of thier intentions... well, at least they tried, and as the old saying goes you can't keep a good Count down.

five fiendish films

To begin with, 1970 saw not one but 5 hearty attempts to do something different with the vampire film. The one & only, suave, immaculate & magnetic Christopher Lee was in two of them. The first, TASTE THE BLOOD OF DRACULA, was another in the continuing Hammer cycle, with the Count brought back to life by a mad disciple and seeking revenge. The other was a curious Italian-Spanish-West German co-production, COUNT DRACULA, which tried to film Bram Stoker's novel literally, but it received a very limited release in the United States. Lee and Herbert Lom tried very hard to make it work but director Jess Franco should have worked harder.

Third that year was HOUSE OF DARK SHADOWS, with the sinister Jonathan Frid as Barnabas Collins, a feature version of the popular TV

Mina Van Helsing (Jan Francis) as a draculina in the 1979 Universal DRACULA.

Ringo Starr (as Merlin the Magician) is menaced by Harry Nilsson as the SON OF DRACULA.

horror soap-opera serial of the time. Primarily a more elaborate version of the TV show, it had considerably more gore & violence but the direction of Dan Curtis had basically the same mixture of obvious fright & soapy melodrama.

COUNT YORGA, VAMPIRE featured Robert Quarry as a modern, elegant vampire in this exercise in lighthearted horror that seems to have developed a following. It was directed by Robert Kelljan, who also did the sequel to this and BLACULA, and also directed the latter film uncredited.

Finally, in 1970, among the first of the more or less adult films of this kind came THE VAMPIRE LOVERS, with the statuesque, spectacular Ingrid Pitt turning her lovers into vampires like herself. It was basically a remake of Roger Vadim's 1959 film, BLOOD & ROSES, which was in turn based on the classic story "Carmilla". It attempted a more sophisticated kind of horror, directed by Roy Ward Baker, a veteran of many other horror films (ASYLUM, SCARS OF DRACULA & VAULT OF HORROR).

shadows return

1971 saw some sequels—NIGHT OF DARK SHADOWS, with David Selby, again directed by Dan Curtis, not up to its predecessor; RETURN OF COUNT YORGA, once more with Robert Quarry menacing his prey but which has not found much of a following; SCARS OF DRACULA, another Christopher Lee—Peter Cushing collaboration in the Hammer series; another adult vampire film, TO LOVE A VAMPIRE, again from England, with Ralph Bates; and DRACULA vs. FRANKENSTEIN, with the late Lon Chaney Jr. & J. Carrol Naish, of which I will charitably say no more.

The one notable 1971 vampire film was the made-for-TV THE NIGHT STALKER, mainly interesting for Richard Matheson's unusual, darkly comic approach to writing in the genre, and the late Barry Atwater's intriguing, low-key approach to the modern vampire role. Darren McGavin's intrepid character of the supernatural investigator, Kolchak, survived to have a series of his own, that sadly didn't last very long.

grue grew in '72

Modern vampires became more rampant in 1972, with Lee & Cushing at each other's throats again, this time in modern rock-&-roll England. Other English imports were VAMPIRE CIRCUS, which received limited release, and TWINS OF EVIL, an adult vampire movie with Madeleine & Mary Collinson up against Peter Cushing. It was mainly notable for John Hough's wildly stylish direction, which was to become more polished & controlled in his work for THE LEGEND OF HELL HOUSE. A brief return fling with Ingrid Pitt in yet another adult genre film, COUNTESS DRACULA, was not widely seen.

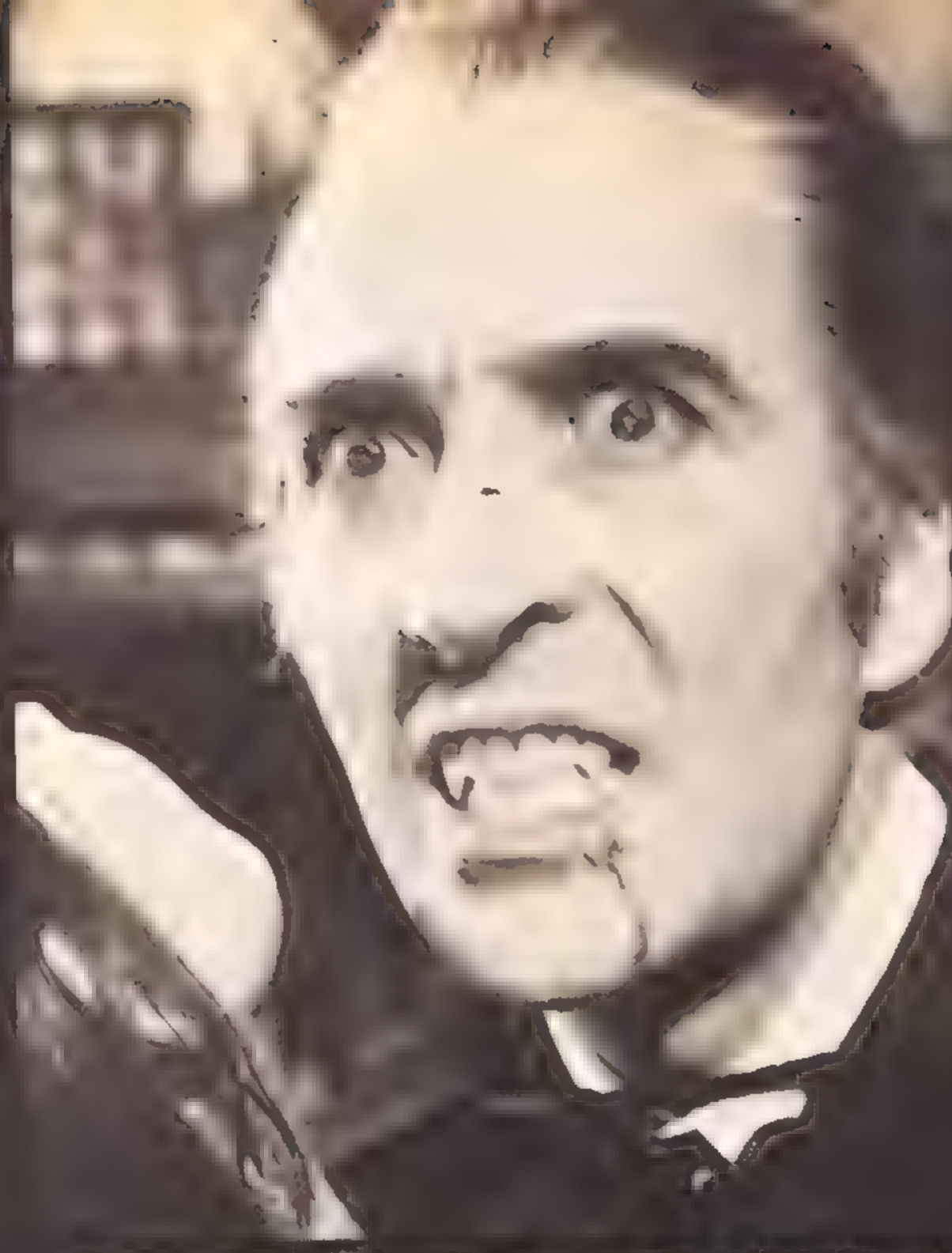
black drac

But the highpoint of the genre in 1972 was William Marshall in BLACULA, one of the most amusing, energetic & affectionate homages to the vampire film yet made. The majority of the reviews at the time were far less than favorable, and the film is certainly not without shortcomings in technique, character & consistency. It's Marshall's dashing, forceful & compelling portrayal of the lead role that dominates the picture and makes it eminently watchable. He added unique elements of sadness & weariness to the part, combined with his classically trained, booming bass voice, that made the experience more satisfying than it otherwise might have been without him.

1973 was not quite up to the previous 3 years, with the sequel to BLACULA, entitled SCREAM, BLACULA, SCREAM. Tho it had more action than the original, it had much less character strength & emotional impact.

The last of the Cushing-Lee duets, THE SATANIC RITES OF DRACULA, was not released in America until some years later. Christopher Lee had grown considerably into the lead role, with even greater dignity & maturity than ever before, but the films became less & less well-made over the years and this last one was the cycle's nadir in every respect.

Barry Atwater as the vampire of Las Vegas in the telefilm "The Night Stalker".



Christopher Lee leaving a scar on a fair throat in DRACULA A.D. 1972.

Ingrid Pitt left a sign on her office door, "Out to Lunge". A scene from THE VAMPIRE LOVERS.

Count Karnstein (Damien Thomas) gets roughed up by witch hunters.

From barrel to burial seems to be BLACULA'S plan for YOU. (William Marshall as the Thirsty Count.)

Debonair Dracula, George Hamilton in LOVE AT FIRST BITE. His motto: Bite Makes Right! At right, "Christie Love" says it was a natural (or a super-natural) for her to play a vampire in OLD DRACULA, considering her real name is Teresa...Graves.

What the well-red vampire wears in contact lenses. Lee in TASTE THE BLOOD OF DRACULA.

televampirism & spoofs

Jack Palance tried his fangs in Dan Curtis' ambitious TV feature, DRACULA, filmed in Yugoslavia & England, co-starring Simon Ward & Nigel Davenport. Written by Richard Matheson in another unique variation of Stoker's theme. Curtis' direction was still basically in the DARK SHADOWS mode.

The emergence of vampire parodies solidly began in 1974, with SON OF DRACULA, starring Ringo Starr of all people later retitled YOUNG DRACULA; the charming David Niven lent his urbane touch as OLD DRACULA, Clive Donner's typical pop concoction of TV situation-comedy & mod attitudes; and the best of them, BLOOD FOR DRACULA, or ANDY WARHOL's DRACULA, with Udo Kier's vampire suffering terribly in a houseful of very active & beautiful young daughters. This was easily the most adult film of its kind to that time, helped by some surprisingly witty dialog, imaginatively Gothic yet naturalistic photography & sets, and occasional directorial flair from Paul Morrissey. Less gruesome & irresponsible than Warhol's version of FRANKENSTEIN, it was likewise more controlled & amusing.

Then from 1975 to 1978 the vampire seemed to retire to his coffin for the most part, with the exception of a couple of highly adult pictures whose names don't deserve mentioning.

the count comes back

But in 1979 the Count bounced back with quintuple strength in 5 highly touted, generally acclaimed films, each with their own devoted following.

LOVE AT FIRST BITE was a complete parody of the genre in the OLD DRACULA mold, featuring George Hamilton as a tired, lovesick & anachronistic Count in New York, led thru a series of situation-comedy gags & romantic encounters with Susan Saint-James, directed in appropriate hardsell TV-commercial fashion. Adopting a mock Hungarian accent in homage to Bela Lugosi, Hamilton played the whole thing for fun & games.

draculangella

But the greatest vampire film of the 1970s was decidedly John Badham's exquisitely stylized & stunningly operatic version of DRACULA, with Frank Langella essaying the title role—the most subtle, complex, hypnotic & intensely dramatic & romantic vampire ever seen on the screen. Eschewing the bold theatricality of Lugosi and the quiet dignity of Lee, Langella was a true original with his quivering eyes, commanding voice & presence and extremely forceful delivery. Not since Carl Dreyer's 1932 film VAMPYR has the genre been treated with as much impeccable freshness, artistry, talent & respect as Badham's version for Universal Studios—a richly satisfying filmaking feast all too rare in any genre.

As Lee began to decay about a decade ago in DRACULA A.D. 1972.

nosferatu & nalder

Werner Herzog's arty & mannered remake of F.W. Murnau's silent classic, NOSFERATU, found its defenders who called it scary & unique but there was more beauty & poetry when it was made in 1922. Klaus Kinski walked thru in deadpan, somnambulist fashion, with rat fangs, bald head & pasty face in a clone of the Max Schreck original makeup concept.

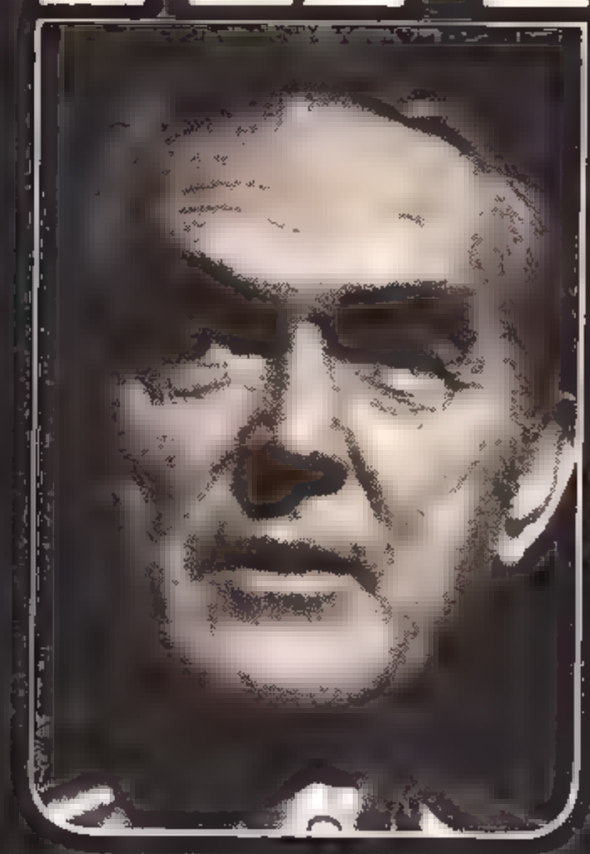
A more successful try at a ghoulish vampire was in the very lengthy telefilm SALEM'S LOT, closely adapted from Stephen King's novel, with Reggie Nalder definitely frightening in the monster role. It was mainly notable for some startling & original horror scenes later on, directed by Tobe Hooper, who previously made THE TEXAS CHAINSAW MASSACRE & EATEN ALIVE. (Currently FUNHOUSE.)

Lastly, an even longer version of DRACULA was made in England using videotape & film, with a good Louis Jourdan in the main role. There were moments of real chills & suspense but insufficient exploration of the title character and the culture-tainted production dominated this PBS presentation.

As for the future, maybe a film of the book "Interview with a Vampire" and a likely sequel to LOVE AT FIRST BITE. But the question of Dracula in the 1980s is wide open for the time being and all we can do is hope for the BATS. END

Udo Keir, the remarkable look-alike of Conrad Veidt, in ANDY WARHOL'S DRACULA.

it's always oct. 31 on HALLOWEEN PLANET



He's the Galactic Good Guy who keeps an eye on THE HALLOWEEN PLANET. He's Kirk Alyn.

WOLFMAN.
The Cyclops.
Frankenstein.
Count & Countess Dracula.
Plus a mess of ghouls, a mass of dinosaurs, a motley group of aliens *and*—
One & Too.
What's a One & Too?
A twin-headed dragon!

watch out

These assorted beasties & things have gathered from the 5 corners of the galaxy (who said a galaxy has to have 4 corners?) for the greatest Halloween party of all time. (And space.)

Two human children, running away (or rather rocketing away) from home in a homemade space-ship, find themselves inexplicably drawn to a mysterious fog-enshrouded planet.

The Halloween planet.

The reason their rocket is guided there is that a Supreme Alien Benefactor figures they'd have a good time there.

The cosmic good guy is known as the Watcher.

And the Watcher is portrayed by none other than our old friend from the serial days, the star of stage, screen & telephone booth—Superman himself!

Kirk Alyn!

the creepy cast

The interstellar neck-biter is played by John Siracuse.

Count Dracula's consort, the Lady Dracula, is portrayed by Joy Galli.

It's hard to tell party crashers from the invited guests at the star-smashers' Halloween ball.

Beneath the bushy hair & bristly beard of Wolfman is Dennis Underwood.

Keeping an eye on you (and that's singularly true) is Carl Carver as the Cyclops.

Lord Hawkind is Robin Shurtz.

Marsyas: Denise West.

And Zebulon—Wayne Neverka.

effective fx crew

Fresh from his success on THE HOWLING & CAVEMAN is Ernie D. Farino, who brings the dinosaurs to "life" with his stop-motion animation.

Ed Edmons is credited with creating the cast of aliens.

Chief model designer & builder: Stephan Santangelo.

Special makeup by Ricardo Gonzoles & his crew. (Producer Fred Olen Ray, who wrote the original teleplay, says of the "buffet table" sequence: "I think **FM** readers will eat it up!") Olen's previous credits include BLACK SUNDAY, SHOCK WAVES and THE ALIEN DEAD (with Buster "Flash Gordon" Crabbe).

The Halloween Planet is a made-for-tv movie of a half hour duration. A Firebird International picture in association with Viking Films. Pix accompanying this article are by Jeff Pierce.

Like the Cyclops, keep an *eye* on your terrorvision guide for a playdate on *The Halloween Planet.*

END

Count & Countess Dracula from the planet Transyl VEINia, welcome their cousin Bloody Mary.

SHOCK TREATMENT

grok around the clock!

SHOCKING NEWS!
THE ROCKY HORROR SHOW rocks again!

And it's not called THE STONED HORROR SHOW or HOORAY FOR HORRORWOOD or ROCKY TOO or SON & DAUGHTER OF THE ROCKY HORROR SHOW. No.

Its title is SHOCK TREATMENT.

"Not a sequel, not a prequel, it's an *equal*," declares John Goldstone, producer.

He continues:

"SHOCK TREATMENT is a cartoon world [but with live actors] about television and how it influences the everyday lives of everyone who watches."

episode 2

"SHOCK TREATMENT is a further episode in the continuing saga of Brad & Janet Majors, the innocent young couple that wanders into a Transylvanian convention that is quite unconventional (to say the least). (To say the most might turn the producer into a ghost.)

Brad & Janet are now portrayed by Cliff De Young & Jessica Harper (formerly Barry Bostwick & Susan Sarandon) and unfortunately the "perfect couple" is not perfect any longer.

Into each life some pain must fall.

But Spring, Summer & Winter as *well* as Fall?

You were so crazy about THE ROCKY HORROR SHOW you turned it into a Cult Classic. (Students: What would you call ROSEMARY'S BABY & THE EXORCIST? Either an Occult Classic or an Odd Couple!)

amazing maze

To solve their martial marital problems, the perturbed pair appear as contestants on *Marriage Maze*, a popular TV show hosted by Bert Schnick (Barry Humphries). But rather than solving their problems, their participation only aggravates them, for it develops that the station's all-powerful sponsor, Farley Flavors (also played by Cliff De Young), fancies the favors of Janet.

For very strange reasons of his own, Farley has Brad removed from the scene. He fixes the show so as to get Brad committed to the town's "funny farm," the looney-bin known as the Dentonville Rest Home, managed by Cosmo & Nation McKinley (Richard O'Brien & Patricia Quinn), a pair of incredible shrinking shrinks who are more looney tunes than any of their impatient patients.

Thru Farley Flavors' Machiavellian plotting, Janet Majors skyrockets to Super Star Status.

weird world

In the first film Janet was loyal to Brad but at the same time tempted to open Pandora's Box—that is, to explore the bizzare world of Transylvanian transplants that they had stumbled upon. Similarly, in SHOCK TREATMENT she is still faithful to her spouse but at the same time is at-

We're as anxious as you to see what's going on in this scene.

Jessica Harper & Cliff De Young—the only "normal" characters in SHOCK TREATMENT.

The Crazies are back in this followup to the original "ROCKY".

Love at Thirst Bite; or, How to Make a Girl say "Ankle!"

tracted to the unreal world of television and all the odd things that the odd people are doing.

Author/composer Richard O'Brien returns as an actor in SHOCK TREATMENT. In the original he portrayed the hunchbacked handyman of Transylvania who hailed from the alien planet and wanted his hunch back, come hail or high water.

"I had a childhood fascination," O'Brien confesses, "with trashy horror movies, which is what inspired me to write THE ROCKY HORROR SHOW, first for the stage and then the screen."

In SHOCK TREATMENT he's Cosmo McKinley, the nutty nuthouse keeper, a phoney "who just because he has a 'doctor' in front of his name believes he can cure people.

"Actually, he couldn't cure a ham!

"*He's* the one in need of curing!"

quinntessence of clean

Magenta is back but this time she's known as Nation McKinley. Patricia Quinn, who plays her, explains her new character.

"On the outside she's all terribly prim & proper—Ms. Clean of the 80s.

"But *inside*—she's as evil as a Lugosi villain, as mad as a Lorre maniac, as devious as a Price character, as Luciferian as Lee playing Fu Manchu."

In other words, like the marine sergeant who was a martinet, she's rotten to the corps.

Pronounced "core."

(But what a difference an "e" makes: eek—corpse!)

reunited they stand

Also reunited with O'Brien are ROCKY HORROR troupers Nell Campbell, Jeremy Newson & Charles Gray.

Gray, a distinguished British character actor, as the criminologist in TRHPS created a whole new following for himself. In SHOCK TREATMENT he portrays an egghead, Judge Oliver. Asked what he thinks of the Rocky Horror Phenomenon, he laffs, "It's quite a shock! The President of the Rocky Horror Fan Club has the coat I wore in the picture and lends it out on special occasions. It's sort of a relic.

"Like I am," he adds with a twinkle in his eye.

shocky horror

Since 1977 there have never been fewer than 200 prints of ROCKY HORROR in circulation and the film is still playing midnite matinees in many of the same theaters where it first opened 3, 4 & 5 years ago.

Rocky Horror fans Nicole Nocotra & Joseph Zwart met at a screening in the film's 4th year, she attired as Frank-N-Furter, he as Riff Raff. It was Love at First Fright and they were married June 20th this year at ceremonies performed just before the midnight show.

Will SHOCK TREATMENT generate another generation of Shocky Horror Fanatics?

END

MYSTERY PHOTO

SCARE FACE?

#136 NO, it's not Paul Muni as SCAR FACE.
Try again.

Raymond Massey in ARSENIC & OLD LACE?

You'll have to do better than that.

We'll give you a clue and you shouldn't have to be a detective to figure it out:

KID CRY CAT

If it takes you more than 10 seconds to decipher the name of the movie about a famous comicstrip detective, you'll have to disqualify yourself!

ANSWER

MYSTERY PHOTO No.135

In issue #177 the missing link who ran down A SALTED STREET was the hero of ALTERED STATES. Filmonster fans who correctly identified that Mystery Photo and other recent ones include RAY BOYCE JR., KEN GILBERT, GREGORY GILLESPIE JR., STEVEN BAIA, KIM LENTZ, JON STONE JR., GIL BARRETTA, FRANCISCO GONZALEZ, ROBERT DIPETRANTONIO, ELMER HAINES, BLAIN COVERT, DAVID S. NORTHROP, CHRIS ELLEN STEVENSON, JEFF LADD, NOELL REED JR., TIM & DAVE DUDDY, GEORGE DASHER, ROBERT DEMASI, MARK BOSCO, LARRY BARTLETT, PETER MOTLEY, CATHY McMANUS, JIM McMANUS, BRIAN BATSON, TONY "HAN SOLO" BERG, NOLAN HATCHER, DON LUZUSKY, MILTON CASSIDY, ELISE TONNESEN, JIMMY MEHS, ROBBIE McDONALD, PAT PARK, MIRANDA BRADBURY, SCOTT WYLES, SCOTT WILMARTH, TODD RYAN, EMILIO & JOSEPH DiGIACINTO, JAY (DARTH) HEDBLADE, BARRY GIBSON, CHRIS TOWERS, "MELONHEAD", BULMARO MARTINEZ & KURT RUED.

HORROR'S NEW HOTSHOT

groanin' big with cronenberg

SILENT as a tomb is the half-filled auditorium. The audience's rapt attention is focused onstage, where 2 men sit side by side at a table, their foreheads furrowed in incredible concentration.

One stares straight ahead.

The other's eyes are tightly, almost painfully squeezed shut.

He of the closed eyes starts to squirm.

To sweat.

To shake.

He's quivering now like a bag of jelly babies.

And suddenly, like a bursting water balloon, his head *EXPLODES*!

. . . And we're a few minutes into SCANNERS. The sci-fi shocker that knocked FJA off his rocker and the latest in a series of horror films (THEY CAME FROM WITHIN, RABID, THE BROOD) which have gained a steadily increasing audience of both genre fans & motion picture professionals for DAVID CRONENBERG.

in the beginning . . .

As a youngster, Cronenberg had an active interest in moviegoing but no special inclination to enter the field professionally. "Actually," he recalls, "I always thought of myself as a potential novelist; at 10, I'd already completed by first attempt at a novel."

He continues, "It never occurred to me that I could make a movie myself until I was 25." He was in college at the time, pursuing his interest in literature, when he viewed a student-produced film. "It was an incredible revelation to me: I was stunned by the realization that here was something that looked, walked & talked like a real movie yet the actors in it were my friends. I really wanted to know how it was done."

He began his informal film education by hanging out at camera rental shops, learning the technical end of filmaking from store customers. Soon after, he made his first 2 films: TRANSFER & FROM THE DRAIN, both in 16mm. He followed those with 2 longer 35mm films, both with distinct horror overtones, called STEREO & CRIMES OF THE FUTURE. While these have never been distributed in the United States, they have been widely viewed on the underground film circuits of England & Canada. In fact, a print of STEREO has been purchased by the Museum of Modern Art for its permanent film collection.

filmography

Cronenberg's first commercial release, SHIVERS (known in the U.S. as THEY CAME FROM WITHIN), was an ultra-low budget horror tale of a germ that runs rampant thru a highrise apartment building, forcing those who become infected to stalk the halls in search of new victims. He recalls the experience of filming SHIVERS: "I would never want to make another movie in 15 days, the way I made SHIVERS. But it's like baptism by fire: once you've done it, you know you can take anything. You have to learn to think awfully fast, and it's good to go thru that. I think it's possible to have too much time, too much budget; you can lose energy & the momentum of the film. Anyway, no matter how much money you have, there will always be something you can't do exactly the way you'd like to do it."

There is no truth to the rumor that this man blowing his top is from TOPPER TAKES A TRIP. No, it is from David Conenberg's brain-burster, SCANNERS.

SHIVERS was followed by RABID, another horror tale that starred Marilyn Chambers as an accident victim who undergoes experimental reconstructive surgery and comes out as a kind of vampire.

FAST COMPANY came next, and is Cronenberg's only departure to date from the horror genre. He took on the project because, as he admits, "I was waiting for my next movie to take off. Plus, I was broke, and anyway, I love cars!" That next project turned out to be THE BROOD, wherein a woman's inner turmoils are manifested physically in the form of midget monsters. His newest releasee, SCANNERS, is about a group of telepaths with the power to quite literally blow men's minds.

the haunt of horror

Why the overwhelming fascination with horror? Cronenberg answers, "I know a lot of people have made low-budget horror films in order to establish themselves but for me it's not a calculated thing. It's the way my imagination works. I like to invent things: organs, people, creatures, sciences,

If this man steps in a tub it'll be a real blood bath.

psychologies. I like to say to the audience, 'You're not going to want to believe this but by the time the movie is over you're going to believe this is for real.' I enjoy that."

He is also aware of & respectful of the unique qualities of the horror genre. "It has a certain power of its own," he claims. "People go into a horror film they've heard is frightening and it immediately sets them up. When I saw HALLOWEEN it was already quite famous. Everybody in the audience knew that this was a scary movie. This music comes on and before you're even into the first frame, people are ready to go thru the roof!"

writing's exciting

Cronenberg writes all the horror films he directs and would have it no other way. "I think it's more than half the creative act of making a film," he states. "Directors who don't write their own scripts are, to me, incomplete filmakers. It's unthinkable to me that people talk about someone like Stanley Kubrick as being this amazing genius, when Kubrick has admitted he can't sit down at a typewriter and come up with one original line or character; that's a total mystery to him. To me that means he's half a filmaker, no matter how good he may be otherwise."

"I've heard of hot-heads but this is ridiculous!" Michael Ironside to scanner who's blowing his top like a 4th of July firework.

Writing is a special pleasure to Cronenberg. "It's exciting to me to sit down at a typewriter and not think budget, censorship or what is physically possible to do and instead just think about what I'd like to see onscreen. A person who only directs other people's scripts has never had that moment of exhilaration when it all starts coming out." As for ideas, Cronenberg notes, "I have more movies in my head now than I could ever physically sit down and write!"

buckets of blood

When he's writing a scene that calls for blood, Cronenberg doesn't spare the guts. It might be a man whose stomach has been eaten away by slug-like parasites in SHIVERS or a shopping mall Santa being blown off his throne by machinegun fire in RABID. Some folks say that what isn't shown is scarier than whatever a special effects genius can create. Cronenberg doesn't go along with that. "I say my imagination is more developed than my audience's; I'm coming up with things they wouldn't imagine. It depends on the general tone of the film. In some films, one instance of extreme gore is so out of place. But my feeling about horror films in general is that they are films of confrontation. They're confrontations with the audience's worst nightmares, their most primal fears. To that extent they're saying, 'You HAVE to look at this; you have to face it.'"

blood vs. brains

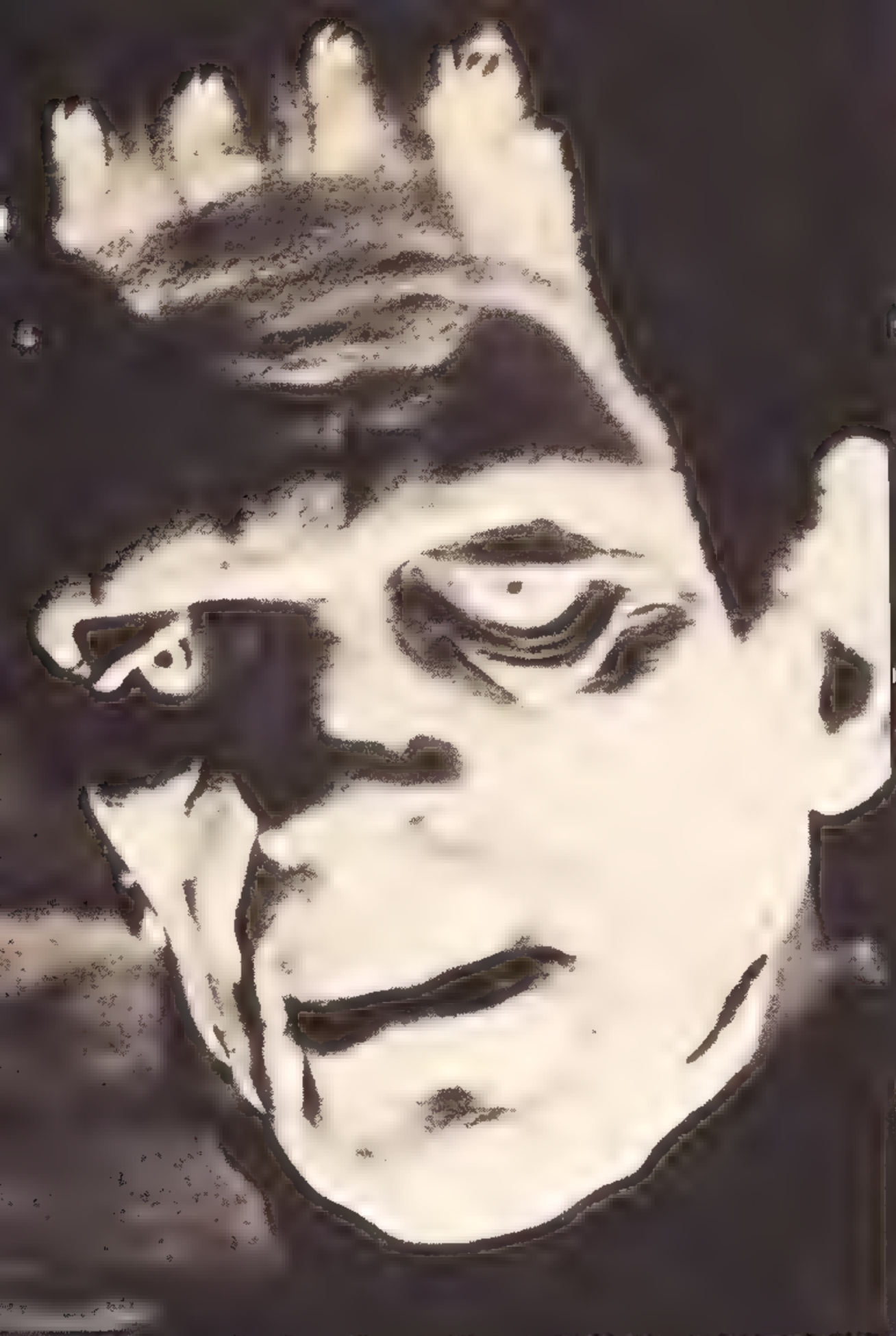
Horror films enjoyed quite a renaissance in 1980; for several months it seemed as tho there were new ones hitting the doublebill theaters weekly. But Cronenberg sees his horror films as different from the rest. "I think that my films are basically more intelligent, more verbally articulate. I think a lot of the filmakers these days are still going very much on their visual sense and on visceral appeal; their stuff works pretty well on a gut level. But alot of their movies are basically stupid; they're dumb in the sense that their characters are not intelligent.

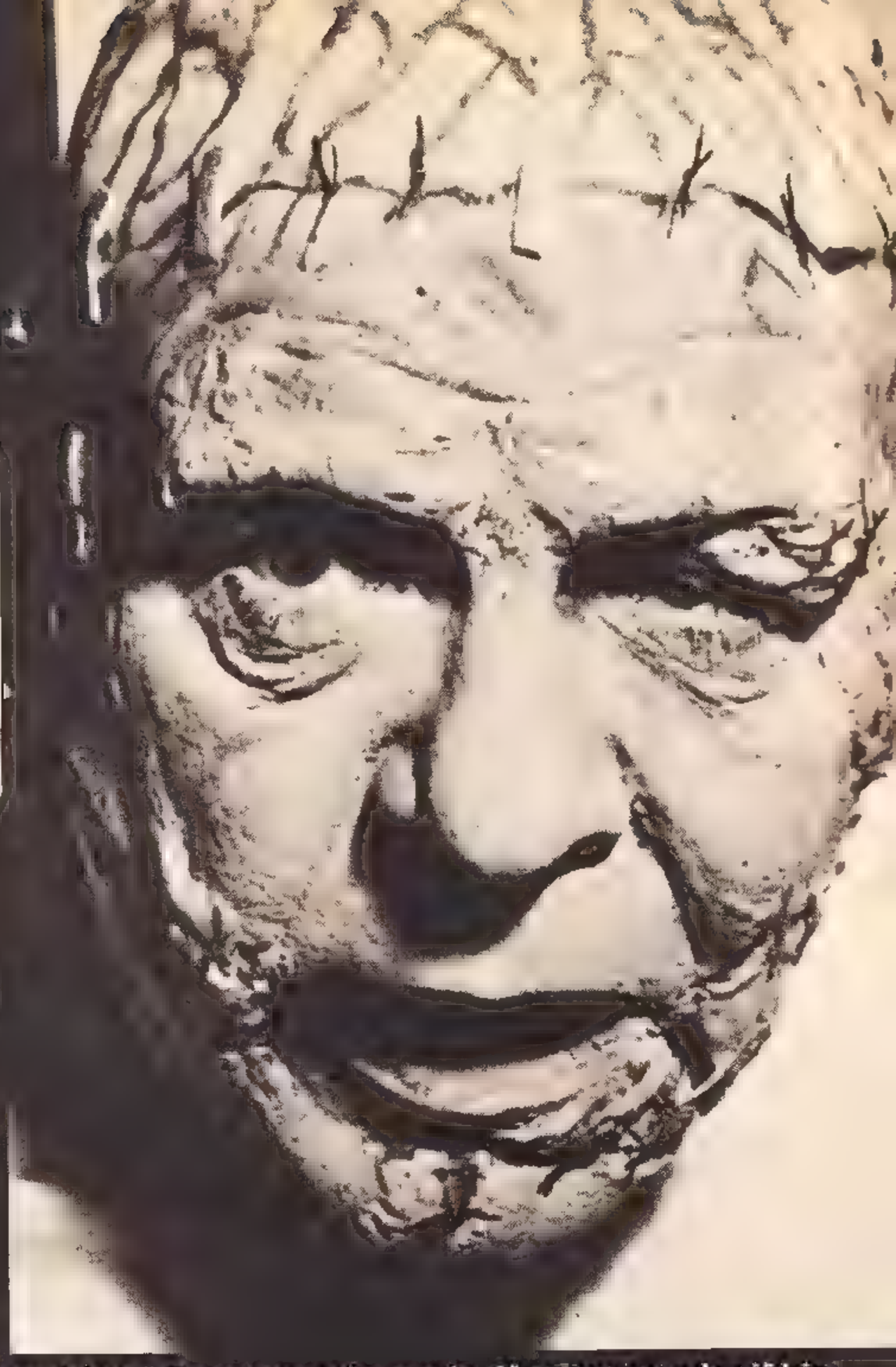
"In DRESSED TO KILL, for instance, Michael Caine played a psychiatrist. But everything he said was an adolescent, comicbook version of what a psychiatrist would say; it never rang true. When I cast Oliver Reed as a psychiatrist in THE BROOD, I believe my dialog for him was articulate, intelligent & real. I don't see that in other people's horror films; I don't see that in many films of any kind, in fact."

Cronenberg is not one to underestimate his audience's intelligence. "I would never want to," he says. "If you feel you have to cut off a certain part of your brain when you make movies because you don't feel that a certain part of your audience is going to respond to it, then you become a hack. I'd hate myself if I wrote a line and crossed it out, thinking it was too intelligent for my audience. I strive for clarity but that doesn't have to mean simplicity."

the canadian connection

All of Cronenberg's movies to date have been shot in Canada. "At one time," he recalls, "I thought making a film in Canada seemed as alien as making a car yourself." Now he sees things differently. "I think of myself as an international filmaker. To that degree, I'm playing the same game as anyone in the business, so I don't have to be physically making films in the U.S. to be recognized as a filmaker. I'd have no hesitation about re-





The word is that Cronenberg might be contemplating making a Frankenstein movie. If so, we wonder if his concept of the Creature would resemble any of these? (Cortlandt Hull or Chaney Jr.)

locating. I'm a moviemaker; if I have to come to the states to do it, I'll do it."

He might be less interested in relocating, tho, if it meant having to work with a major studio. "I've heard a lot of REAL horror stories," he recalls, "about how a film can get lost in a big organization. It could be decided that it's not worth $4 million to distribute your film so it just sits on a shelf. This sort of thing has never really happened to me. I've never had to fight someone to do what I wanted to do. I've been doing what I like and the producers here have thought it was good. That's something I value highly."

He continues, "When I hear about directors who are forbidden to come to the sound mix or are thrown out of the editing room, it seems like the worst kind of anguish. I just can't imagine having other people cutting my film after I've sweated over it; to me, that's even worse than not having written the film. You can't really say you've directed the film if you weren't involved with the editing."

Cronenberg's insistence on creative control over his films has resulted in a group of movies that has amassed a growing legion of fans. Both John Carpenter & horror novelist Stephen King have heaped praise on Cronenberg's works, which has not gone unnoticed by the director. "It makes me feel great; it makes me say, 'Well, thank God—maybe it's not a lost cause after all.'"

things to come

Moviegoers needn't fear that this sort of fame will result in Cronenberg's leaving horror behind. "I have, in fact, been offered comedies & lighter material by producers in Canada," he reveals. "I appreciate that people consider me for things other than horror, because I hope my career is long enough to give me the chance to try all kinds of things.

"But at the moment if I'm going to continue doing my own scripts it will more than likely be SF or horror." Indeed, Cronenberg's next project is to write 3 short horror stories that will be combined into one movie, with segments directed by Carpenter, Walter Hill & Cronenberg himself. And tickling his fancy is the notion to update once again the film legend of the Frankenstein myth.

For David Cronenberg, a director very much in control of his film destiny, the future looks fright-filled—and that's good news for horror film fans everywhere.

END

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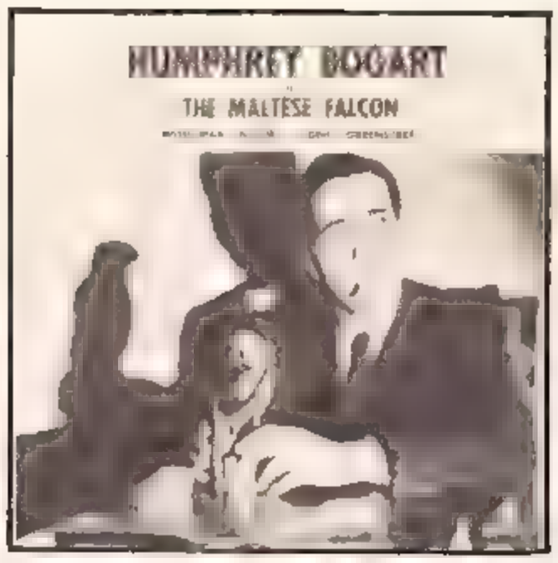

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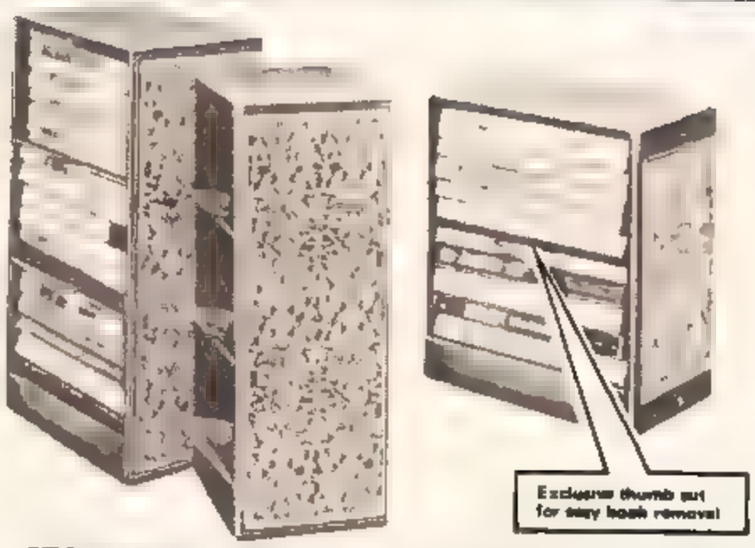

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when robby-oh meets jewely-eight it's

HEARTBEEPS

R.U.R.
3 magic letters meaning: *R*ossum's *U*niversal *R*obots.

The play that, in the 20s, started it all. That eventually led to:

Robby the Robot
Gort
Creation of the Humanoids

and of course C-3PO & his "mother." Maria, the magnificent METROPOLIS Robotrix (otherwise known as Ultima Futura Automaton).

Not to overlook the androids of WESTWORLD & FUTUREWORLD.

have a heart

In previous pictures robots have been usually depicted as heartless creations.

Soulless.

Even Frankensteinian.

There come to mind the metallic monsters of:

ROBOT MONSTER
TARGET—EARTH!
THE COLOSSUS OF NEW YORK

And all those serials!

THE PHANTOM EMPIRE
THE UNDERSEA KINGDOM
THE PHANTOM CREEPS

But now something new has been added:

A ro-boy & a ro-girl with *hearts!*

Not, perhaps, since THE PERFECT WOMAN (British, 1950) such a picture. HEARTBEEPS!

END

If these lovers suffer adversities it will truly test their metal.

more dangerous than a lycanthrope

WOLFEN!

"Something out there is eating people.
"Eating them alive.
"A predator.
"One with 2 feet.
"—And a warped brain."
—A Morgue Technician

* * * * *

An Indian:
"The hunters went after them like they were Satan himself. They slaughtered millions. But the smartest ones escaped. They went underground. They went into the new wilderness—your cities. In their eyes, you *are the savage."*

PEOPLE are disappearing in New York City.

Morgues are filling up with bits & pieces of bloody bodies.

Mayhem is rampant. Victims of savage murders are bathing the city with their blood. Throats are not slashed as by a mad knifer; they are *ripped* out as by a literal Jack the Ripper. Limbs are not torn from their sockets, they are severed—and *devoured.*

An epidemic of crazed cannibals?

No one knows.

danger in the dark

In the midnight black, in the deepest recesses of the city, *something* lurks—alien creatures of extraordinary intelligence.

Their hearing is 10 times more acute than a human's.

Their infrared vision can pierce the night and turn it to day.

Emotions on human faces can be traced by their heat patterns.

These *things*, whatever they may be, kill people. But not senselessly, not without reason. They kill for a reason but not a human one. A *feral* reason, one that only another animal would understand.

Especially a wolf.

The WOLFEN decapitate a police detective.

A bodyguard regards in anguish the stump of his hand.

We'd say this was the head of the police dept. but that would be too gross a joke. Anyway, WOLFEN is no comedy!

the cunning of the beast

20th century psychology & modern police technology join forces and their research is pitted against the instinctual cunning & intelligence of a 4-footed alien whose ecological niche has been usurped by the hated bipeds.

WOLFEN confronts audiences with a mystifying vision of a frightened metropolis in the grip of an unprecedented menace.

imaginative director

Using the novel as a point of departure, Michael Wadleigh, together with writer David Eyre, fashioned a screenplay reflecting the director's vision of the picture. This includes some startlingly unique, extensive footage from the viewpoint of the Wolfen.

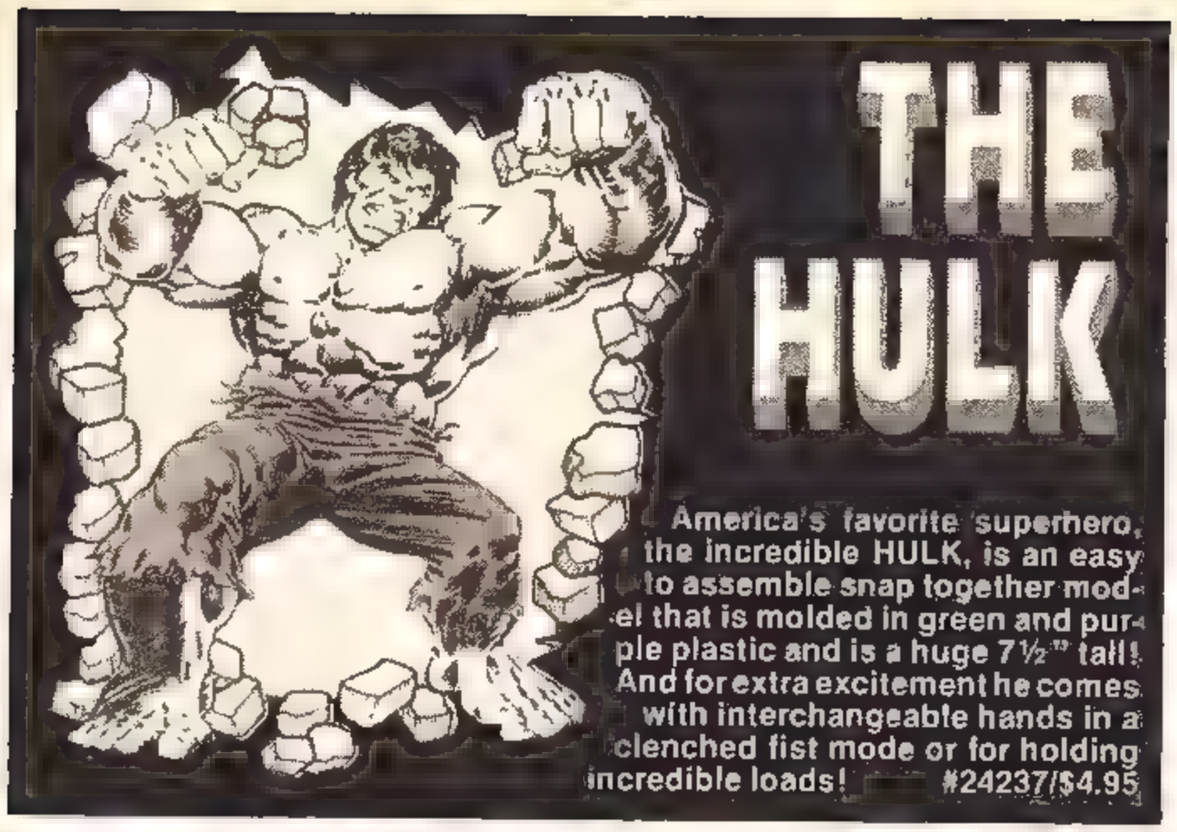
"The Wolfen are a threat to the characters in the film," Wadleigh told FM, "but they are also threatened by modern day society & technology. Their auditory, ocular & olfactory senses are acutely developed, infinitely more sensitive—to a power of 10—than ours. To visualize that superiority I felt a considerable amount of footage had to be shot from the creatures' viewpoint. It took some of the most sophisticated camera equipment available today to pull it off."

You'll see some "impossible" shots.

And, if Michael Wadleigh has his way, he'll top it with a classic of beings more than human, the race *after* man, the epic of . . . *SLAN*.

END

Some thing has torn out his throat like a savage beast.



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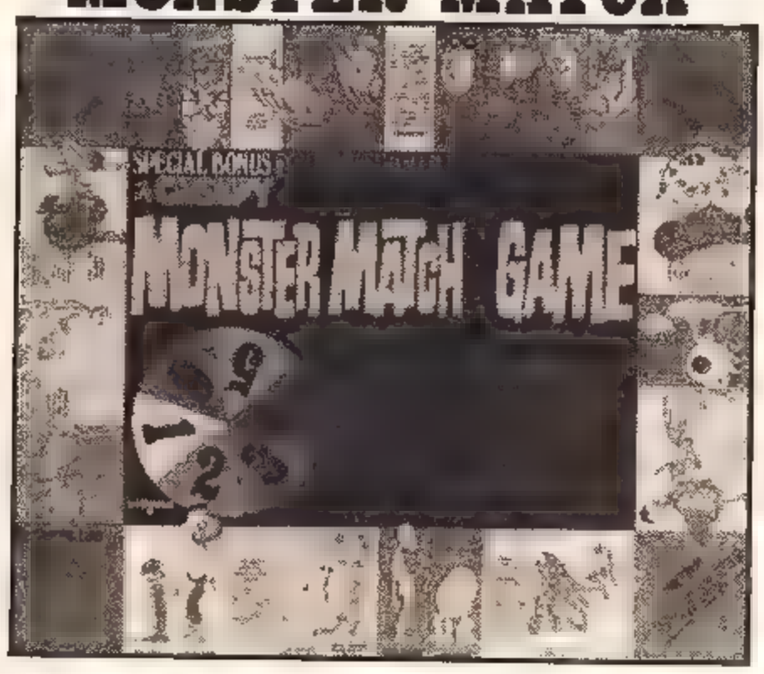
CREEPY CASTLE

MONSTER MATCH



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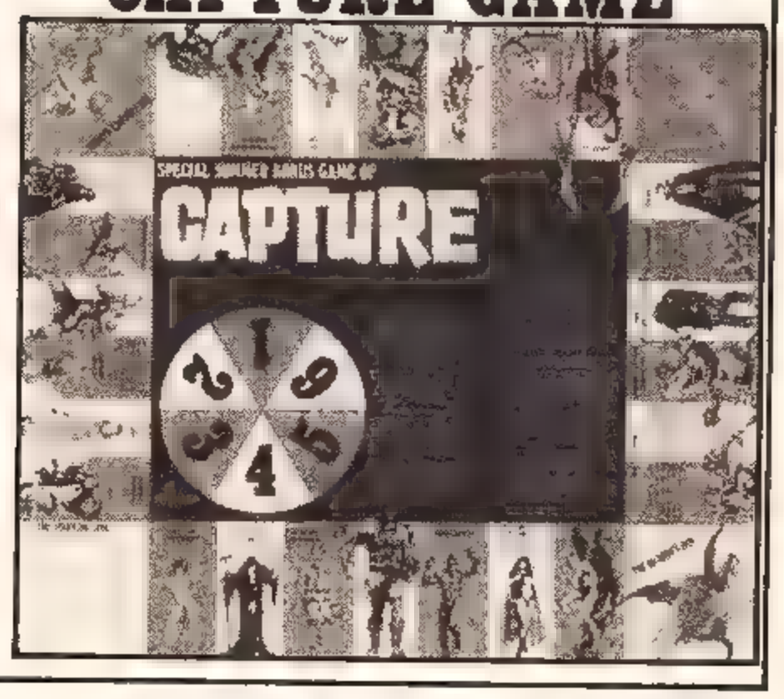

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RAIDERS of the LOST ARK

READERS OF THE LOST ARK, you've seen the picture (how many times?), you've probably read the pocketbook and have eagerly devoured all our features about it. And still you demand more! So: we've created this Photo Memory Album for you! Enjoy!

A Nazi plane causes pain whether in South America or an Egyptian plain! As Indiana Jones discovers to his dismay.

Indy heard about Arabian Knights but he didn't know Arabian Days could be fraught with such Danger!

One of the hi-lites of the film revolves around Indy Jones' independence in this Revolver Shot.

We'll bet these 2 fotos bring back memories to you of a roar of laughter from the audience when the Badnik in Black planned to attack Indy with his Super Scimitar and Indy just went, "Aw, shucks!" and took out his pistol and plugged him!

In the Cause of the Ark, Indy isn't afraid to get his feet wet

The lastime we showed you a foto of this Very Happy Fella we called him George Lucas. Just testing. Of course, as many of our eagle-eyed readers pointed out, 'tis STEVEN SPIELBERG. (By the way, readers: the eagles would like their eyes back.)

The Nazi nogoodnik who reminded many filmgoers of the late Peter Lorre in his heyday of villainy.

After so many close shaves, how come Indy Jones still has such a ragged beard? If you find out, let us Noah.

END

MAN OF MAYHEM

Richard Matheson: conjuror of things uncanny

by Randy Palmer

Vampires, ghosts, haunted houses & sorcerers; robots, spaceships, fanatical fiends & killers. A HOUSE with an USHER, a PIT with a PENDULUM! A very diverse collection of things & beings uncanny, wouldn't you say? Yet they all have one thing in common:

They have all been schemed, plotted & written about by RICHARD MATHESON, the man whose novel novel became the genesis of Universal's 1957 sci-fi classic THE INCREDIBLE SHRINKING MAN. You've also seen other memorable titles based on this popular author's work, including:

The Night Stalker (Barry Atwater)
The Omega Man (Charlton Heston)
Master of the World (Vincent Price)

And several *Twilight Zone* & *Star Trek* episodes too!

it's alive!

Richard Matheson was born on 20 February 1926. He fought in World War 2 in France & Germany and began writing stories of fantasy & horror soon afterward. His first published story, "Born of Man & Woman," saw print in 1949 in *The Magazine of Fantasy & Science Fiction*. Within 7 years Matheson began writing for the motion picture screen.

When his famous novel *The Shrinking Man* was picked up by Universal Pictures, Matheson told the studio executives he was to write the screenplay — no one else was to lay a claw on it; otherwise they could forget buying the rights to his book. This bold move paid off. Universal agreed to the terms and Matheson sat down and began work on the script.

THE INCREDIBLE SHRINKING MAN tells the story of Scott Carey (Grant Williams), the man whose bodily functions go haywire (due to an overdose of radiation) and cause him to begin shrinking inch by inch with each passing day. His world becomes a living hell as he fights for his right to live by battling spiders, radiator leaks & hungry alley cats — ordinary, everyday things that you or I don't think twice about but which become matters of life & death for Scott Carey.

Universal's INCREDIBLE SHRINKING MAN complements Matheson's brilliant script with highly polished special effects & tight direction by Jack Arnold. The writer developed a sequel for Universal just after the film was released called THE FANTASTIC LITTLE GIRL wherein Carey's wife follows him into the world of the microcosm. However, the film was never made.

Robur the Conqueror's mighty aircraft in MASTER OF THE WORLD, the remains of which may be seen in Grislyland (the basement of the Ackermuseum).

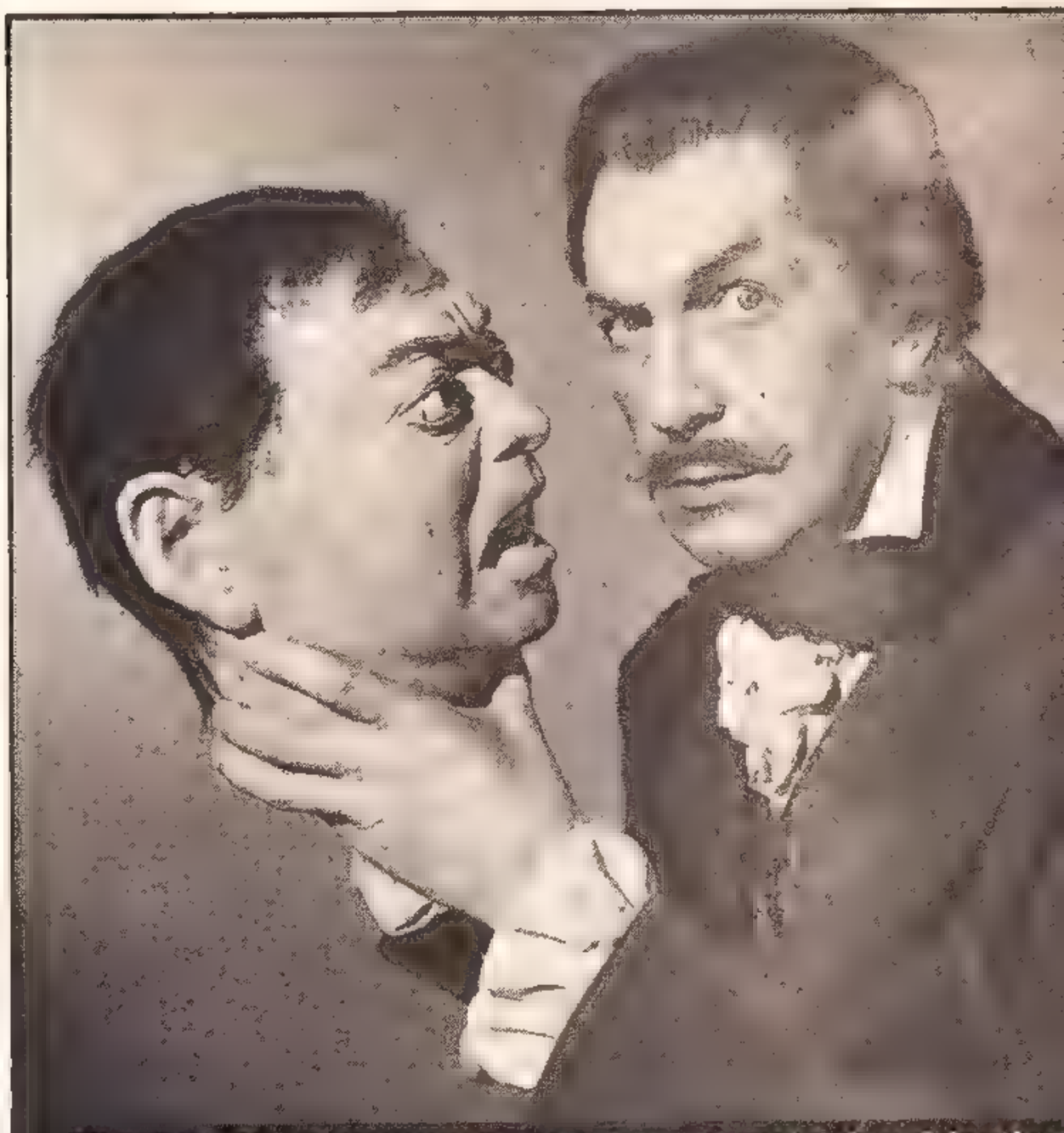
tv or not tv

After the success of SHRINKING MAN Matheson began writing for television—in particular, for the late Rod Serling's fantasy series *The Twilight Zone*. His first story for the then-new series (the year was 1959) was "And When the Sky was Opened," about 3 men who vanish without a trace after returning from humanity's first spaceflight. Matheson's 2d *Twilight Zone* stint was "Third from the Sun," which appeared during the 1960 season. The late Barry Atwater, later to gain fame during the 1970s as the vampiric *Night Stalker*, was cast alongside Claude Akins in this terror tale involving a small town engulfed by a wave of hysteria when the local residents believe a power failure has been caused by invaders from space.

Rod Serling wrote the actual TV plays based on Matheson's stories but before long the show would be using Matheson's own teleplays.

poe-pourri

1960 saw the release of AIP's first Edgar Allan Poe film, THE HOUSE OF USHER, scripted by Matheson. Matheson took some poe-tic license with Edgar's original tale of the strange, melancholy Usher family, but this first Poe picture is



Vincent Price demonstrates how to get a head in the world. Peter Lorre seems to have lost his. From THE RAVEN.

"What place is this?" asks bewildered Basil Rathbone as he climbs from the confines of a coffin in A COMEDY OF TERRORS.

Once human beings, now a dread bacillus has turned them into creatures of the night with white hair & white eyes, unable to tolerate exposure to light. From the second adaptation of Matheson's "I Am Legend": THE OMEGA MAN.

The TV terror tale that brought Darren McGavin and the late Barry Atwater to overnight cult classic stature in "The Nightstalker".

probably as close to Poe as Hollywood ever got. Produced by Roger Corman, THE HOUSE OF USHER became so successful at the box office that AIP quickly decided a whole series of Poe pix was in order. AIP secured Matheson's commitment to script the 2d Poe adaptation. The final result was the ever-popular PIT & THE PENDULUM, released in 1962.

Since Poe's original story was so short and featured only one main character, it was up to Richard Matheson to "expand" the tale and puff it up to major motion picture proportions. Rather than confine himself to the literary claustrophobia of the original tale Matheson decided to create an entirely new set of characters, locations & situations. Only the tale's title & climactic torture mechanism survived the transition from written word to visual image, tho the drama retains the gothic atmosphere of a Poe piece. (See **FM** 14 or the 1965 Yearbook for a PIT & THE PENDULUM filmbook.)

more twilight terror

For *Twilight Zone's* 1960 season Matheson contributed no fewer than 4 original teleplays. "The Last Flight" concerned a British WWI aviator who inexplicably lands at a modern airbase still thinking the year is 1917. "A World of Difference" told of the waking world of a normal businessman which suddenly & strangely becomes the setting for a film in which he has become a character.

One of the most popular episodes was Matheson's "A World All His Own" starring Keenan Wynn. In this one Wynn is a playwright who creates amazingly true-to-life characters—so true-to-life, in fact, that he can make them appear in the room with him!

Still another favorite was the author's "Nick of Time" starring William Shatner. Shatner & his newlywed wife visit a diner which houses an eerie fortune-telling machine that can predict future events with remarkable accuracy. Shatner becomes obsessed by the supernatural properties of the device and refuses to leave the town until it can predict when it will be safe for him to do so.

Matheson contributed only 2 episodes to the *Twilight Zone* series in 1961, as he spent more time writing new short stories & screenplays for American International Pictures. "The Invaders" was once again a popular TZ episode—albeit a strange one with virtually no dialog but a super-sock finale. "Once Upon a Time" was a light-hearted time-travel vehicle starring Buster Keaton.

master of the word

Meanwhile, the bucks were rolling in at showings of AIP's PIT & THE PENDULUM, so hot upon its heels came MASTER OF THE WORLD, adapted by Matheson from the Jules Verne work of the same name. The author tossed in a bit of Verne's *Robur the Conqueror* for good measure. The result was a Walt Disney-ish adventure-fan-

tasy starring Vincent Price, Henry Hull & Charles Bronson.

Witchcraft, dimensional voids, demon-possession, time-travel & other "Tales of Terror" flowed from Matheson's pen and metamorphed into various macabre movies & TV episodes during the whole of 1962. On *Twilight Zone* we saw his "Little Girl Lost" & "Young Man's Fancy." He also contributed his first teleplay to Boris Karloff's *Thriller* television series: "The Return of Andrew Bentley."

Over in Britain AIP was financing a film to be called THE NIGHT OF THE EAGLE, scripted by Matheson & the late Charles Beaumont, who based their script on a novel by Fritz Leiber called *Conjure Wife*. This stunning black-&-white film released in America as BURN, WITCH, BURN, starred Janet Blair as the sorceress who unwittingly places her husband in "juju-jeopardy." AIP also released TALES OF TERROR, an anthology of 3 Edgar Allan Poe stories given screenplay treatment by Matheson: *Morella*, *The Black Cat* (also containing attributes of Poe's *Cask of Amontillado*) & *The Facts in the Case of M. Valdemar*. Vincent Price & Peter Lorre starred.

the return of tourneur

The following year AIP released A COMEDY OF TERRORS which teamed Vincent Price, Peter Lorre, Boris Karloff & Basil Rathbone in a light-hearted "black comedy." Jacques Tourneur, best remembered for his directorial expertise on the 1958 Columbia classic, CURSE OF THE DEMON, directed COMEDY OF TERRORS. In fact, it was Richard Matheson who convinced AIP to hire Tourneur, as he felt Tourneur was "the best director in his chosen field." Karloff, Price & Lorre also appeared in another Matheson/AIP concoction, THE RAVEN, that same year.

Back at CBS-TV Matheson continued his scripting chores for *Twilight Zone* with "Mute," the tale of a telepathic child who must suffer to learn the ways of "normal" human beings. "Death Ship" gave eerie visions of a disastrous future for a select group of seamen. For the show's final season (1963-64) Matheson wrote "Steel," "Nightmare at 20,000 Feet," "Night Call" & "Spur of the Moment."

vanishing act

During this time Matheson wrote several other screenplays for proposed AIP projects that, unfortunately, never materialized. Among these planned pictures were IMPLOSION (a futuristic society imprisons the Earth's women for breeding purposes); SWEETHEARTS & HORRORS (another "black comedy" to have starred Karloff, Lorre, Price, Basil Rathbone & Tallulah Bankhead); and the much talked about but never filmed WHEN THE SLEEPER WAKES, based on the novel by HGWells. AIP did proceed with film production on Matheson's acclaimed sf

When Richard Matheson collaborated with Jules Verne, this was the result.

Peter Wyngarde wonders if his wife's witchcraft really works in the cinemadaptation of Fritz Leiber's classic novel "Conjure Wife": BURN, WITCH, BURN (no relation to the classic novel by A. Merritt of the same name).

novel *I Am Legend*, which became known in the USA as THE LAST MAN ON EARTH (1964) staring Vincent Price. *I Am Legend* was remade in 1971 as THE OMEGA MAN starring Charlton Heston in the Price role.

As the mid-60s rolled in the world of horror, fantasy took a beating. TV shows like *The Twilight Zone*, *Outer Limits*, *Thriller* and the little-remembered *Way Out* were cancelled; AIP's Poe adaptations came to a standstill; the Hammer Co. made less gothic horror and concentrated on more diversified products.

So it was that, in 1965, Richard Matheson worked on just one motion picture screenplay: FANATIC, which became DIE! DIE! MY DARLING! for the US release by Columbia Pictures. The film starred Tallulah Bankhead as a crazed religious fanatic who gets her kicks by torturing her daughter-in-law, Stefanie Powers. Donald Sutherland also had a part in this Hammer film, adapted from a novel called *Nightmare* by Anne Blaisdell.

Matheson contributed an interesting script to the *Star Trek* series in 1966. "The Enemy Within." Therein Capt. Kirk is transformed into 2 different persons—one meek & pleasant, the other violent & sadistic—by a transporter malfunction.

hammer rides out

Two years passed before Matheson again worked on a film. In 1968 he returned to the Hammer fold to transform Dennis Wheatley's novel *The Devil Rides Out* into a screamplay for the British company. The result was seen on American shores as THE DEVIL'S BRIDE starring Christopher Lee and directed by that master of gothism, Terence Fisher. Fans applauded the picture as a true "return to form" for Hammer, who had been making more mundane movies for the previous 2 years.

Matheson then journeyed back to the AIP offices to write DE SADE, a toned-down "biography" of the infamous torture-monger, the Marquis de Sade. Keir (2001) Dullea starred in the big budget affair.

After Warner Bros. lensed THE OMEGA MAN in 1971, Matheson returned to television with a script for Rod Serling's new series, *Night Gallery*. "Big Surprise," a light-hearted shocker, was based on his own short story of the same name, which can be found in the paperback book *Shock II*. (Many of Matheson's books were re-released during the latter part of 1979.)

Matheson outdid himself on DUEL, his first made-for-TV movie. "Duel" had appeared as a short story in *Playboy* magazine and Matheson was called upon to fatten up his tale of a murderous truck driver in order for the idea to appear as a 90-minute telefilm. Steven Spielberg directed the film, which garnered such high ratings that Universal marketed it overseas as a regular motion picture release.

more grue in '72

1972 saw Matheson concentrating whole-heartedly on television, with scripts for *Night Gallery* ("The Funeral") and his 2d TV-movie, *The Night Stalker*, a modern-day tale of an infestation of vampirism in Las Vegas that spawned a whole TV series based on the adventures of the picture's hero. *Ghost Story*, a William Castle production, was the pilot for a projected TV series hosted by Sebastian Cabot. Matheson also wrote the TV sequel to his *Night Stalker* called *The Night Strangler*, which many feel is superior to the first film. Darren McGavin as Carl Kolchak pits his wits against a murderous alchemist living beneath the streets of Seattle.

Dying Room Only was another 1973 TV-movie based on one of Matheson's own short tales. 1974's *Scream of the Wolf* (again a TV-movie) starred Peter Graves & Jo Ann Pflug on the prowl for a monster that is "not at all what it seems." Also in '74 Matheson worked up the controversial Jack Palance version of *Dracula*, a CBS Friday Night TV-Movie Special directed by Dan Curtis.

Meanwhile, one-time AIP president James H. Nicholson had left his 20-year-old company in the capable hands of Samuel Z. Arkof and ventured out to form a new independent company, Academy Pictures. Academy's first (and only) film was THE LEGEND OF HELL HOUSE, which Matheson scripted, adapting the screenplay from his own novel of shrieks, shocks & shudders, *Hell House*, first published in 1971.

Rather than risk an "R" rating, Nicholson asked Matheson to tone down the script so that the picture could get a more liberal "PG" and thereby make more money. Consequently Matheson had to dilute the substance of his novel and the result seemed to many viewers somewhat bloodless. Nevertheless, THE LEGEND OF HELL HOUSE contains enough chills & frights to make for an entertaining excursion into eeriness!

conglomerations of chills uncanny

Back on the TV-tube Matheson closed off the 1974 season with 2 other macabre movies. *The Stranger Within*, from ABC, combined elements of ROSEMARY'S BABY & THE EXORCIST with a science-fictional framework. Barbara Eden starred as a woman who gives birth to an extra-terrestrial child. While *The Stranger Within* garnered adequate ratings, the really big Matheson effort for ABC that year was *Trilogy of Terror*, a 3-part anthology film that rivals the author's previous TV classic *Duel* in sheer unadulterated terror.

Trilogy of Terror stars Karen Black in each of the 3 segments: "Millicent & Therese," "The Likeness of Julie" & "Prey"—all based on original Matheson stories. Ms. Black played a dual role in "Millicent & Therese," about 2 rival sisters

Now I lay me down to die, If I should wake before I cry, Tell FJA he's a Poe-r Poe-t than I!--Morella. From a segment of POE'S TALES OF TERROR. Inset, Morella forgets to take her beauty sleep in TALES OF TERROR. Grave error!

whose schemes involve that most heinous of crimes—murder. "The Likeness of Julie" featured Karen as a succubus, a sort of female vampire that drains mens' souls rather than their veins.

prey for piece(s)

"Prey" is the best of the 3 tales and the one that everybody speaks of when discussing the *Trilogy of Terror* film. Karen Black purchases a "tiki-god" —a small wooden idol carved as a caricature of an ancient native warrior. By chance, Karen accidentally unleashes the idol's power. The thing comes alive with the vicious soul of the warrior which has been imprisoned in wood for hundreds of years. The scenes of Karen huddled in a corner of her lonely apartment as the dark, barely-seen moving idol terrorizes her with a gleaming kitchen knife (among other things), are truly horrifying to behold.

His latest novel, *What Dreams May Come*, has been released in hardcover—a story of what lies beyond the realms of Death.

Universal Studios produced his fantasy/love story SOMEWHERE IN TIME last year starring Christopher (SUPERMAN) Reeve, based on Matheson's 1975 novel of "time-travel by mind," *Bid Time Return*. Matheson scripted the film himself. Jane Seymour was luminous as the amour of Time Lost.

END

Vincent Price plans to get things ironed out with Barbara Steele in THE PIT & THE PENDULUM. His method: the Iron Maiden. Barbara's comment: "It was the pits!"

Halloween II

THE TERROR CONTINUES!

by Jeff de Feo

JACK O'LANTERN
or
Jack the Ripper?
All Hallow's Eve 1978.
From the screen we hear a haunting voice:

Black Cats & Goblins
And Broomsticks & Ghosts,
Covens of Witches
That Bother Their Hosts.
You May Think They Scare Me—
You're Probably Right
Black Cats & Goblins
On Halloween Night.
Trick or Treat!

As the excited voices & shrill laughter of prankish children in spooky costumes echo thru the darkened streets & byways of the sleepy town of Haddonfield, a hideous slaughter is taking place.

The malicious murder of his own sister by 6-year-old Michael Myers.

For 15 years Michael is confined in the Warren County Mental Hospital. And then, at 21, on Halloween Night, he escapes . . . and . . .

Goes home.

prepare the screen for horrorween

That was the heart-stopping scenario for HALLOWEEN, the most successful independent production of all time. It was a low-budget, high-quality film which brought 3 relative unknowns to the forefront of their crafts: actress Jamie Lee Curtis (THE FOG, PROM NIGHT, TERROR TRAIN, ROAD GAMES) and co-producers John Carpenter & Debra Hill (THE FOG, ESCAPE FROM NEW YORK).

Once again, this terrorific trio has teamed up (or conspired, truth to tell) and on October 31st will confront squirming audiences all over the country with HALLOWEEN II, perhaps the most anxiously awaited sequel since THE EMPIRE STRIKES BACK.

As a sequel, HALLOWEEN II employs a unique concept, seldom utilized since THE BRIDE OF FRANKENSTEIN in 1935—it begins at the very moment the original concluded.

Co-producer/writer Debra Hill explained the unusual format while at a sound session in Holly-

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Soon most of these people will be dead in Horror Hospital.

wood: "What we've done is overlap the ending of HALLOWEEN with the beginning of the sequel. HALLOWEEN II opens with Laurie Strode (Jamie Lee Curtis) telling the children she's been babysitting to run down the street and get help. Then, if you remember, The Shape sits up in the background and attacks again, just as Dr. Loomis (Donald Pleasence) bursts onto the scene. He shoots The Shape six times, knocking him off the balcony and onto the ground below, only to later find that The Shape has disappeared. This is the point where the story line of HALLOWEEN II begins."

t'will curdle your girdle, Myrtle!

And a blood-curdling story it is!

Michael Myers, his face hidden by a ghoulish, expressionless white mask, has refused to die.

The horror in Haddonfield has only just begun!

Dr. Loomis (Donald Pleasence) & Sheriff Brackett (Charles Cyphers) continue their frantic search for the knife-wielding maniac, while the Sheriff continues to blame Dr. Loomis for letting the man go from the mental institution.

"This isn't a man, and I didn't let him go," replies Loomis, his voice trembling with uncontrollable fright.

A horrifying moment in the investigation conducted by Donald Pleasence while attempting to track down the killer maniac.

Run, run for your life! the murdering maniac is loose and in hot pursuit.

With bandaged hand & bandaged foot, Jamie Lee Curtis is in bad shape as Donald Pleasence suggests she take a pistol for self-protection.

Tense moment during midnight hours as 2 brave men attempt to find the fiend who is terrorizing Haddonfield.

While Loomis & Brackett are combing the dark streets, they spot a figure in a white mask following closely behind a group of trick-or-treaters like a shadow of death. The 2 men race toward the children, warning them to get out of the way and run for safety.

Just as Loomis is about to pull the trigger, a County patrol car screeches around the corner and slams into the fleeing suspect, knocking him onto the hood of the car and hurtling him against a parked van.

The van explodes in spectacular fashion.

The special effects for HALLOWEEN II are greatly enhanced by the use of Dolby sound, a technique not used in the original. This improvement, combined with the extraordinary color quality achieved in the outdoor night scenes, makes HALLOWEEN II a technically superior film.

As the acrid odor of burning flesh fouls the air, Brackett is relieved to know that mad Michael Myers is dead at last.

But Loomis is not convinced.

Since 6 close-range gunshots were no deterrent, and he has not verified that the face under the sizzling rubber mask is Michael's, Loomis has his doubts about the demise of the Halloween Horror.

A dentist is called in to examine the charred remains and Loomis resumes his perilous hunt.

There is no truth to the rumor that Warren County is named after the Warren Publishing Co. just because so many ghastly things happen there!

A fiery crash that brings an end to the life of the Halloween Horror of Haddonfield...or does it?

trail of the demon

Further clues are discovered and the town is once again alerted to the deadly menace stalking the formerly peaceful streets.

The demonic trail is picked up at the local elementary school, where a crude drawing of a family is found with a knife protruding from the figure representing the sister. On the blackboard the word "Samhain" is etched in blood.

Loomis explains to puzzled officers: "It's a Celtic word meaning Festival of the Dead, an ancient ritual celebrated on Hallows Eve, October 31st."

survivor menaced

Meanwhile, Laurie Strode, the sole survivor of the crimson carnage in the original HALLOWEEN, has been rushed to Haddonfield Memorial Hospital for treatment of the dangerous wounds inflicted by her psychopathic tormentor.

Upon arrival, she pleads not to be given a soporific, fearing that if she's unconscious Michael will follow her there and this time succeed with his grisly intent. As a doctor graphically inserts the needle of the syringe into her arm, and she slowly drifts into darkness, Laurie's worst fears are soon realized.

Like a stealthy ghost, The Shape has slipped unnoticed into the confines of Haddonfield Memorial. No longer armed with his lethal butcher knife, he breaks into a supply room and selects hypodermic needles & surgical scalpels as his new weapons. There is no question that he has but one purpose this Halloween Night—*kill Laurie Strode!*

horror hospital--under-staffed!

In quest of his prey, Michael murders each member of the hospital staff until only Laurie is left, alone & terror-stricken. While she battles desperately for her life, narrowly dodging her attacker again & again, Dr. Loomis has made a startling discovery, which climaxes in the film's *trick* ending (it's really a *treat*!) What is it, you ask? You can find out on October 31st — Halloween Night . . . The night HE came home . . . and the night HALLOWEEN II opens nationwide!

flash!

In addition to HALLOWEEN II, horror film aficionados will be treated to an October 31st network telecast of the original HALLOWEEN, *which will include new scenes filmed by John Carpenter especially for terrorvision!*

END

Special thanks to Mick Garris, Linda Levine & Debra Hill for their cooperation & assistance in preparing this article.

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DRAWN BY JACK DAVIS

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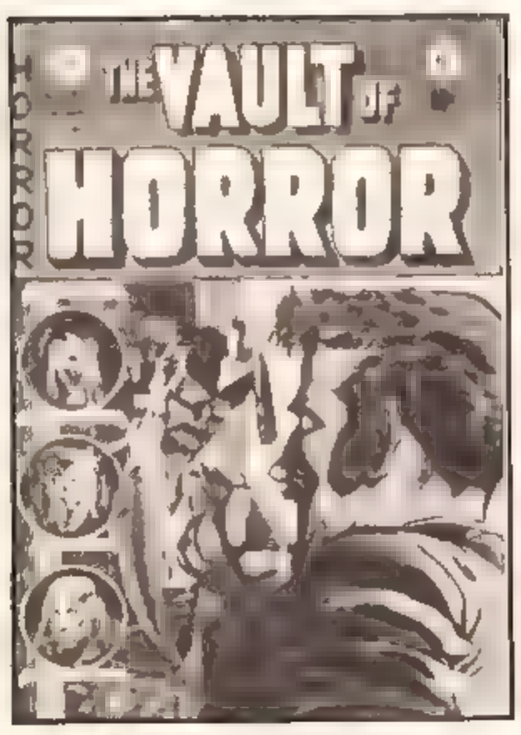

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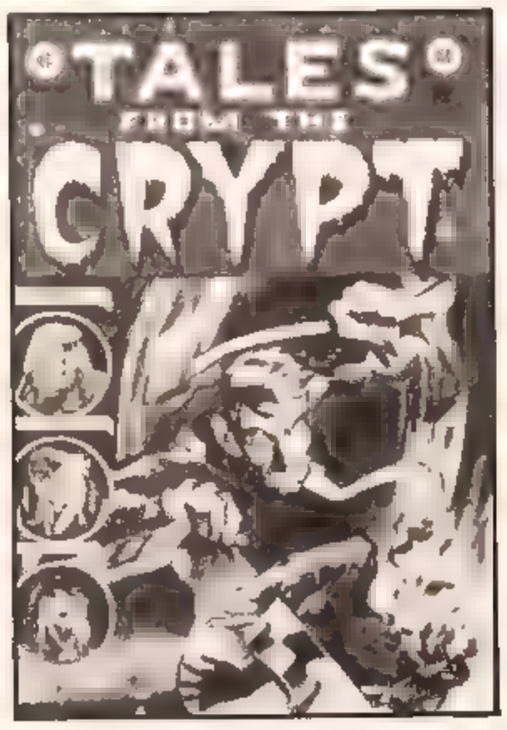

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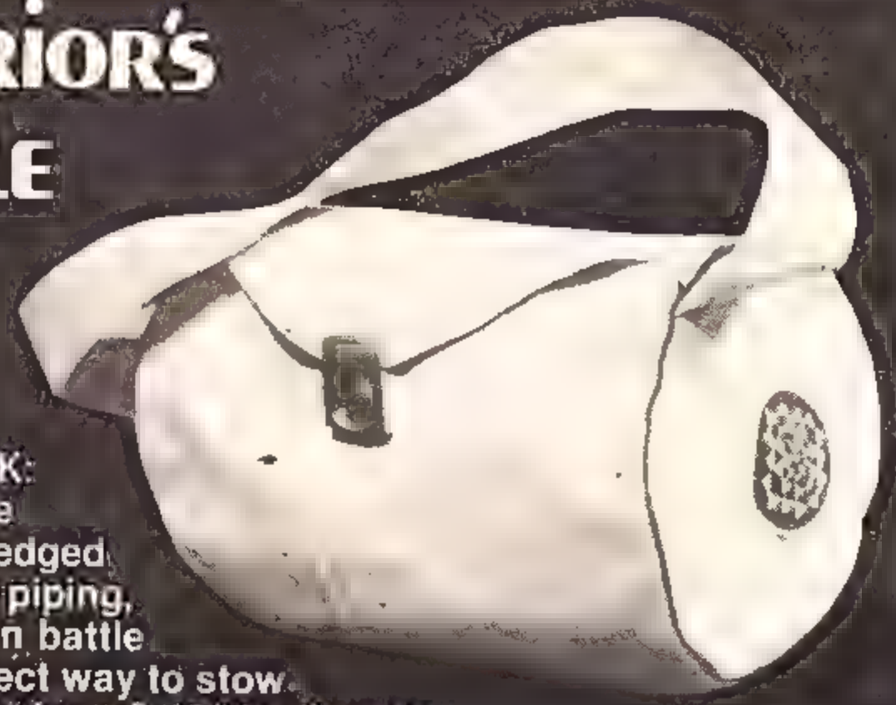

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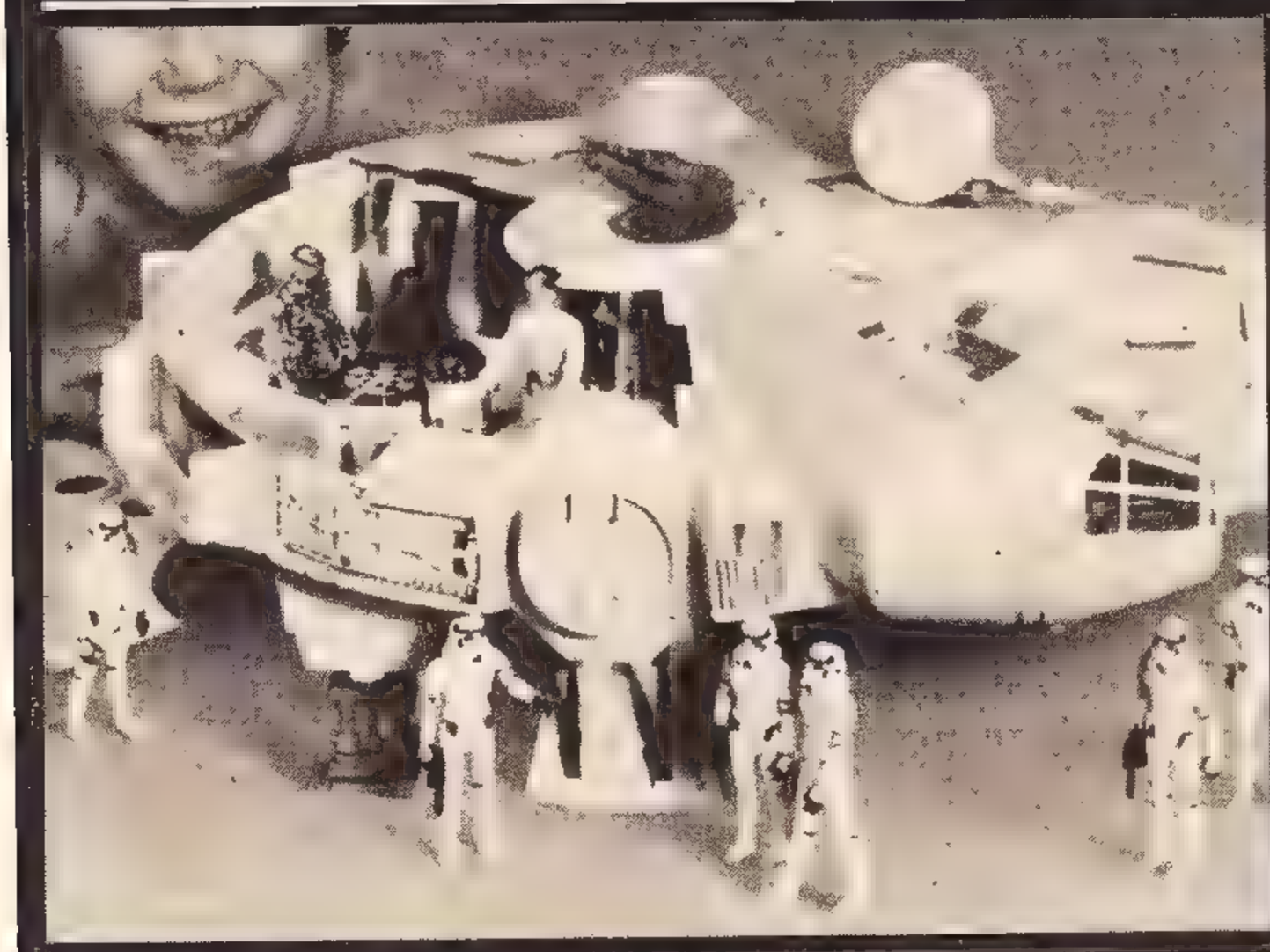

MILLENNIUM FALCON

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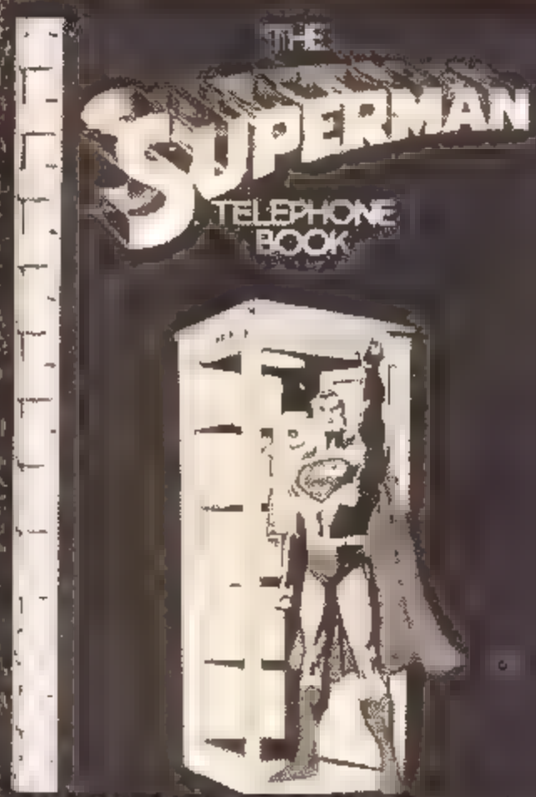

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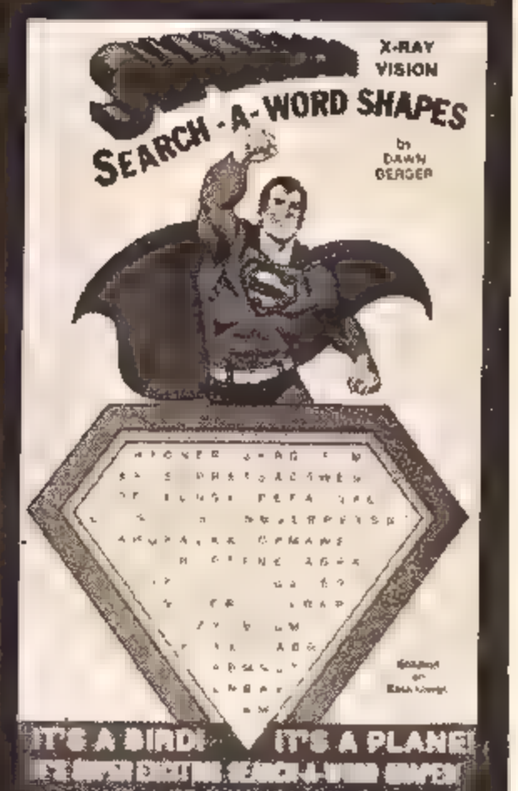

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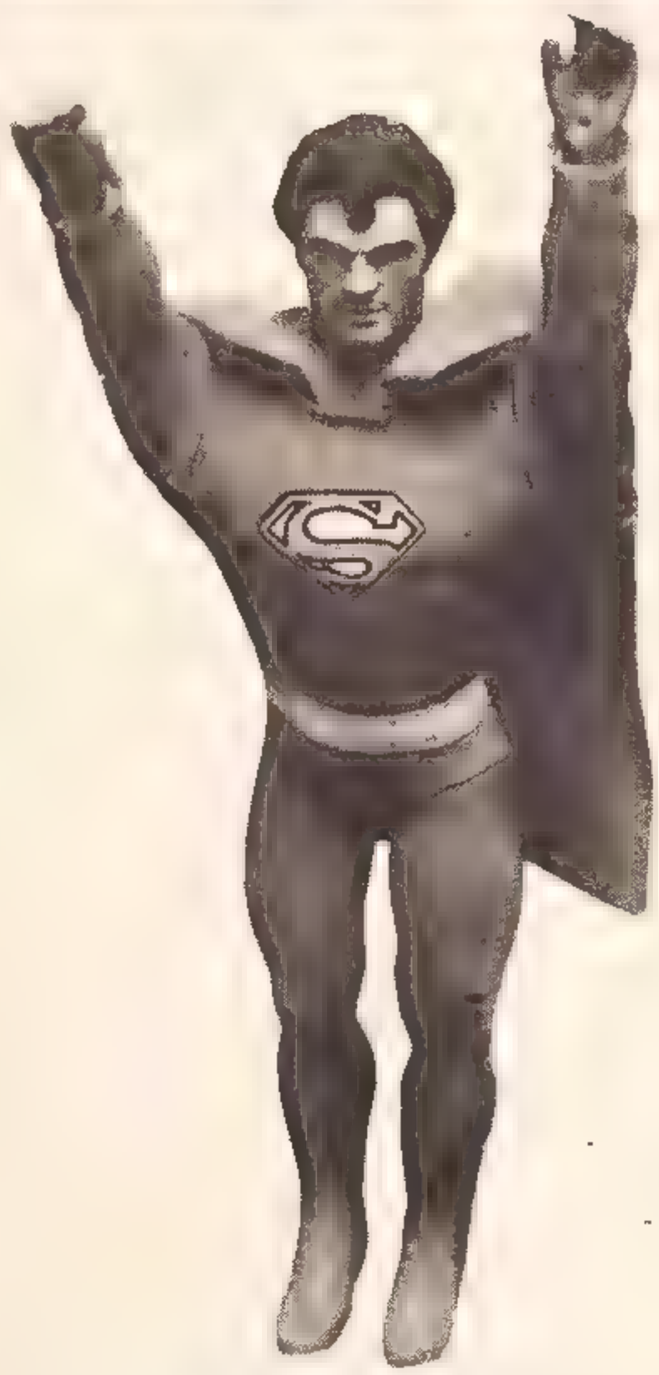

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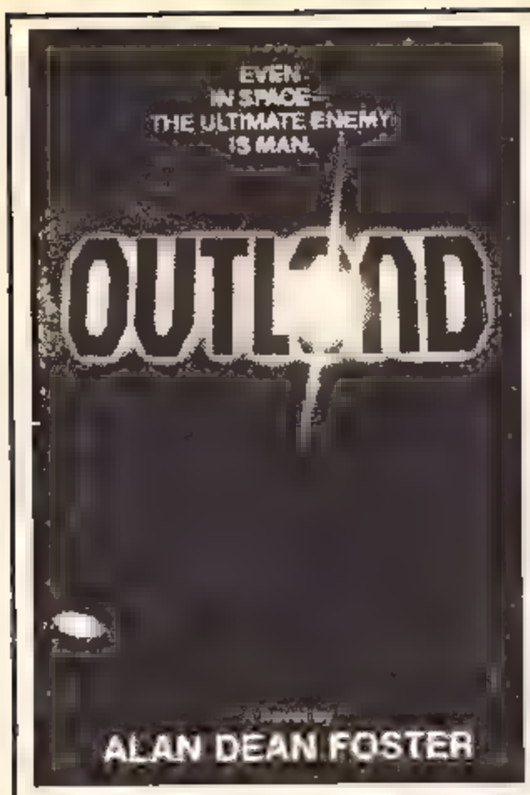

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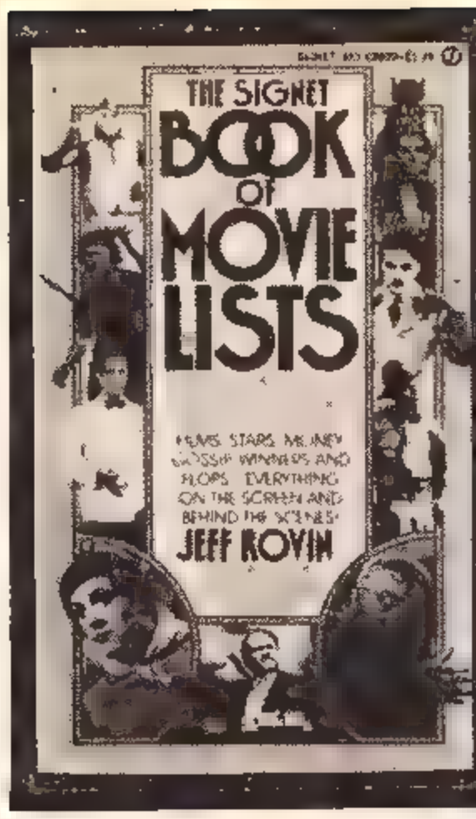

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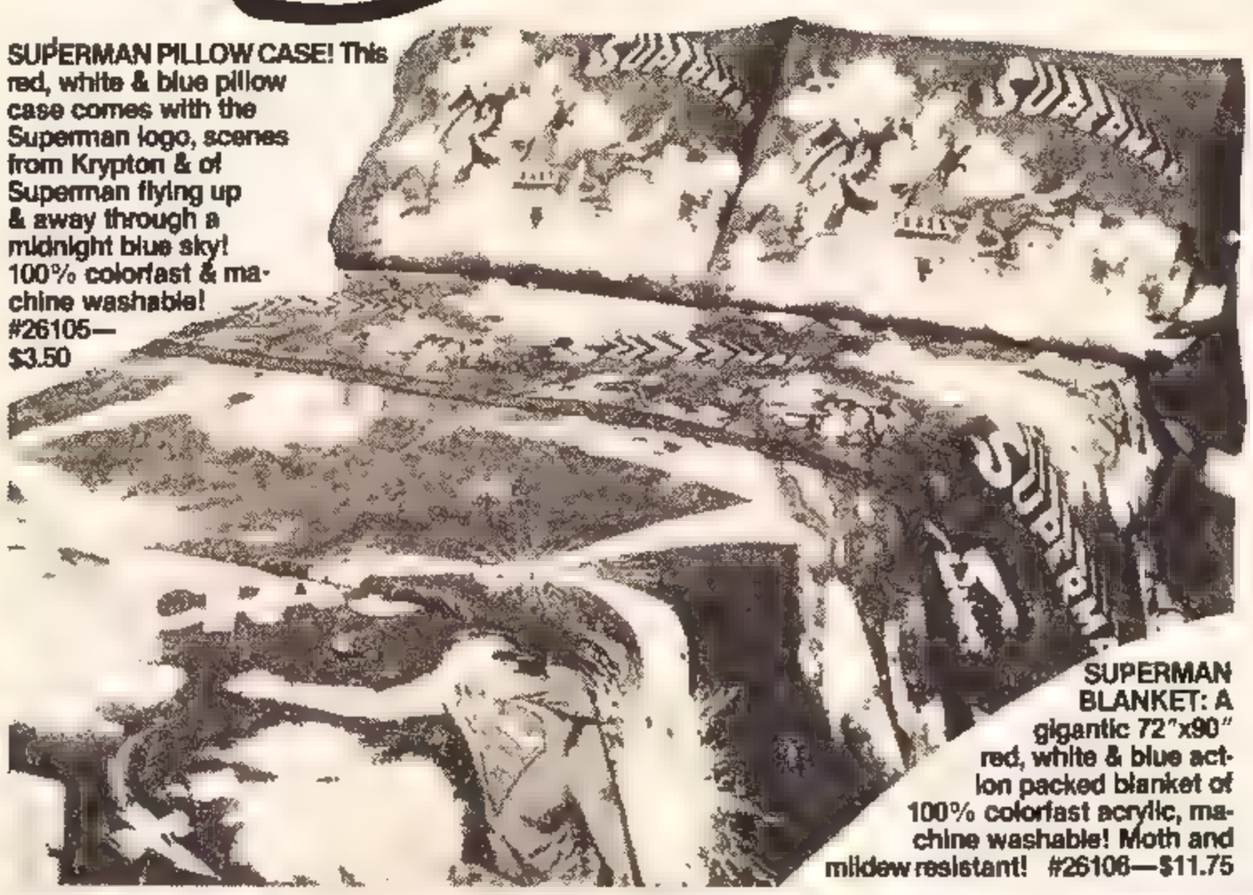
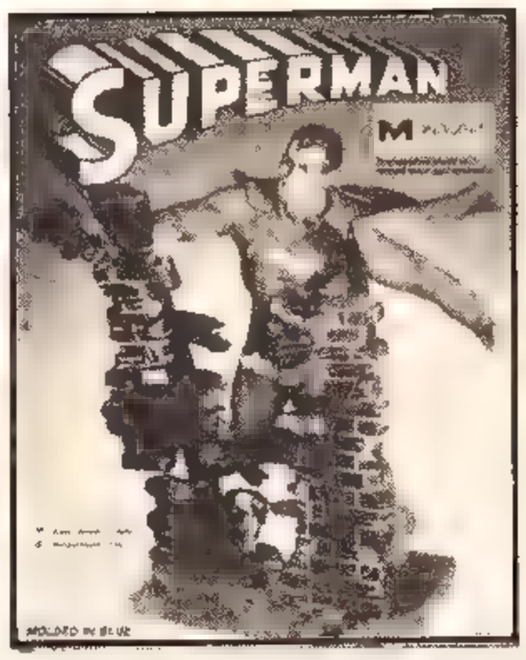


SUPERMAN PILLOW CASE! This red, white & blue pillow case comes with the Superman logo, scenes from Krypton & of Superman flying up & away through a midnight blue sky! 100% colorfast & machine washable! #26105—$3.50

SUPERMAN BLANKET: A gigantic 72"x90" red, white & blue action packed blanket of 100% colorfast acrylic, machine washable! Moth and mildew resistant! #26106—$11.75



SUPERMAN MODEL KIT: Superman stands 9" high in this dynamic model kit as he bashes in a wall! Order! #24211—$3.00

SUPERMAN POSTER: A full color, giant sized, 23"x25" of Superman from New York artist Stavrinos! #29012—$2.50

SUPERMAN PORTFOLIO: 12 fabulous paintings of the scenes and sets from the Superman movie. 11"x14", finest stock paper in full color and suitable for framing! #21354—$7.95

SUPERMAN BLUEPRINTS: 15 wonderfully detailed blueprints of the exotic sets from the Superman movie including the Fortress of Solitude and much more! 10½"x7¼"! #21353—$6.95

SUPERMAN CUT-OUTS: Three action packed, 11"x14" scenes from the movie, of Krypton, Kansas and Metropolis. Just cut, color, paste and assemble for hours of fun! #21355—$7.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

COLLECTABLES OF CLOSE ENCOUNTERS OF THE THIRD KIND

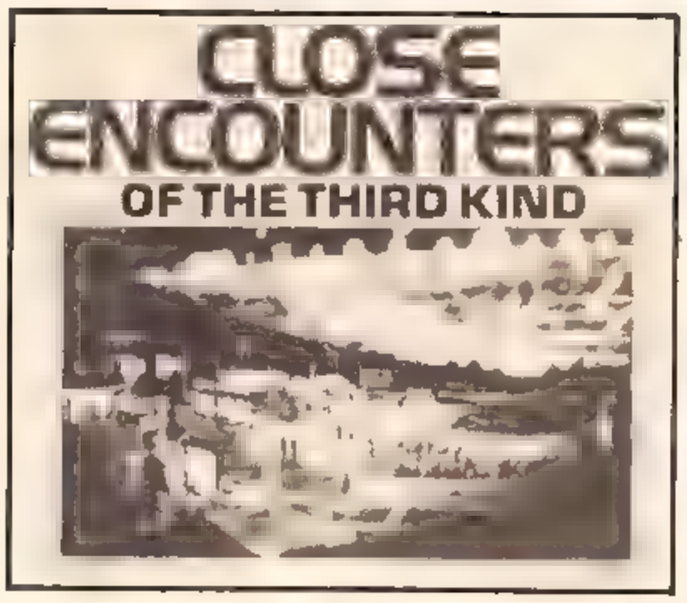
STAR WARS & CLOSE ENCOUNTER RECORD

The Los Angeles Philharmonic orchestra, conducted by Zubin Mehta, plays John William's scores for STAR WARS including the title Theme, Leia's Theme, The Little People, Cantina Band, Battle & The Throne Room. Also the suite from CLOSE ENCOUNTERS OF THE THIRD KIND. Spell binding music! Order today! #2394—$7.98

UFOs—WHAT ARE THEY?
UFOs—A GLOBAL PHENOMENON
UFOs—ALL SHAPES & SIZES
UFOs—PEAK MONTHS, PEAK HOURS
UFOs—SEEN BY 15 MILLION AMERICANS

CLOSE ENCOUNTERS OF THE THIRD KIND FACT SHEET

SHEET Giant-sized 23"x 33" fact sheet poster, featuring salient information on sightings, evidence and contact with UFOs. When are UFOs most frequently spotted? Where? What are they? What do they look like? These questions are answered on this full-color poster. Order! #29005—$2.50



MOTHER SHIP IRON-ON

Full-color, brilliantly lit scene of the exit of the fabulous extra-terrestrial Mother Ship. Barry in the foreground watches as the spacecraft lifts from earth-bound gravity and heads for the stars. Iron-on vibrant with reds, blues, and golds.#26054—$1.25

ROAD SCENE IRON-ON

Full-color Iron-on of the special scene that has come to mean CLOSE ENCOUNTERS OF THE THIRD KIND to millions. A brilliant, deep-blue, starlit sky; a road going off into infinity; and a glowing white light that promises a galaxy of excitement and wonder. Plus CLOSE ENCOUNTERS logo. #26067—$1.25

LANDING CRAFT IRON-ON

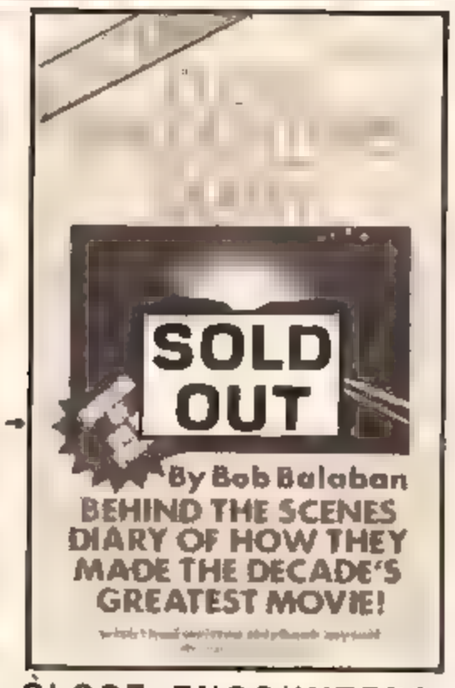
Jillian, Barry and Roy Neary first encounter the zooming, brilliantly-lit, spectacular UFO landing craft as they soar overhead in an unbelievable display of visuals and sound, in this full-color, fabulous Iron-on. #26053—$1.25

DEVILS TOWER IRON-ON

The place where it all happened, Devil's Tower, Wyoming, shimmers in the light of the alien Mothership that looms behind it, in the full-color iron-on with CLOSE ENCOUNTERS logo. #26055—$1.25

EXCITING NEW PAPERBACKS OF CLOSE ENCOUNTERS

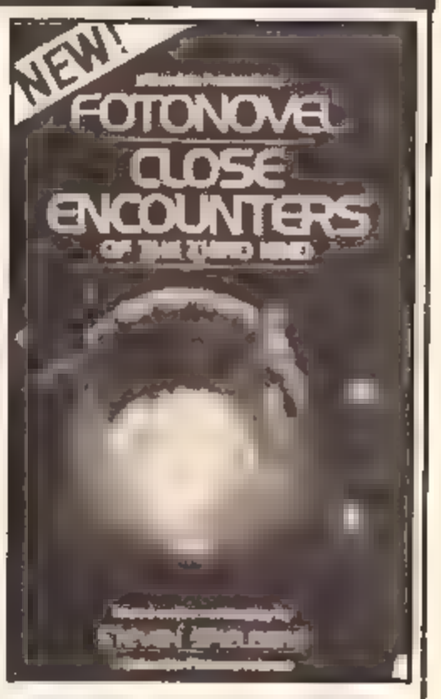
BOOK OF ENCOUNTERS Case histories of close encounters of first, second & third kind. Interviews. CIA reports. Iron Curtain research. Order! #21298—$1.95



CLOSE ENCOUNTERS DIARY Kept by Bob Balaban, the film's "interpreter," this is the only on-the-spot filming record. With photographs. #21307—$1.95

UFO EXPERIENCE J. Allen Hynek, consultant to CLOSE Encounters film, investigates UFO sightings, evidence and contact. 309 pages. Photos. #21296—$2.25

CLOSE ENCOUNTERS OF THE THIRD KIND SPECIAL EDITION: Inside the U.F.O. & beyond! The newest edition takes you there in vivid detail! #21414—$2.50

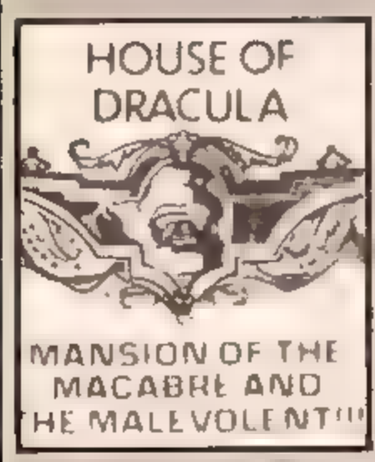


CLOSE ENCOUNTERS OF THE THIRD KIND FOTONOVEL 224 pages of full-color photos tell the story of Spielberg's CLOSE ENCOUNTERS. #21299—$2.50

To order any of these items, please see last page of this magazine for convenient **RUSH ORDER FORM.**

UNBELIEVABLE HOME MOVIES! HEART-THROBBING-200' REELS!

HOUSE of DRACULA



In this brilliant shocker the legendary Count Dracula is portrayed, with sinister bravado, by the great character actor John Carradine. As if he wasn't enough, included in the guest list: Frankenstein's monster & the Wolfman, played by Lon Chaney, Jr. The three clash in one of film's most exciting battles! View this in B&W. Super 8 only. #22064—$10.95

THE MUMMY'S TOMB

We are not in Transylvania but rather in the mysterious land of Egypt. Here is where the bandaged ghoul hangs out...Dead and buried for who knows how long? But is the Mummy actually dead—or is he in fact—breathing through those bandages? Come a bit closer and see for yourself! B&W in regular 8mm. #22229—$10.95

FRANKENSTEIN MUST BE DESTROYED

Are you ready for this one? It's all new and all too frightening! The most horrifying "Frankenstein" movie ever filmed! See the most fiendish monster ever conceived! You can view this film in the privacy of your own home...and scream to your heart's content. Super and regular 8 film in Black and White. Order #2234—$10.95

TROG

Here is the film that dares to reveal the fearsome pre-historic half-man/half-ape that survived the last ice-age to terrorize a town of today! The great Joan Crawford stars as the woman who attempts to tame the savage beast. Can it be done, or will it resort to brutality and terror to attain freedom? #2262—$10.95

MASTER of TERROR

Robert Lansing (star of TV's "12 O'clock High") will scare you half to death in this chilling story of revenge! When a famous scientist discovers his fiancee and his brother have fallen in love, he goes mad and uses a secret formula to walk through walls and commit murder! Plenty of action! Order now! #2284—$10.95

RETURN of DRACULA

Francis Lederer stars as the bloodthirsty Count in this thrilling story of the restless dead and their unsuspecting victims. Fleeing from the Transvaal, Dracula assumes the disguise of an artist. With his fatal charms he lures a young woman to certain doom...and an eternity of night-stalking and murder. #2273—$10.95

MONSTER THAT CHALLENGED THE WORLD

Would you believe a giant mollusk of vaguely lobster like appearance? Having been at the bottom of the sea for billions of years... he finally surfaces for a breather—and some food ...None other than human blood! Then it's the U.S. Navy to the rescue! Have you any doubt of the outcome? Black & White Super & reg. 8mm. #2274—$10.95

THE SPIDER

It must eat you to live! You will be amazed at the size of this beast! It's hard to fight back against fifty tons of ugly—creeping black horror! An entire brigade tries its best to stop the spider. Action galore! A Black and White fantasy-film-frolic. Don't waste time in ordering! Super or regular 8mm film. Specify. #2276—$10.95

FIRST SPACESHIP ON VENUS

You will be the first...The very first Earthling to see what is actually happening on the second planet from our sun! One of man's most exciting, most incredible film journeys. Enjoy this wonderful movie ...Plus on the same reel ...Preview attractions! See it in Black and White—Super or regular 8—Buy it today. #2279—$10.95

GHIDRAH

Three heads are better than one...For this tri-headed creature, anyway. This beast is unreal! He cannot be destroyed by any weapons known to man! Where does this monster evolve from? A soaring meteor! Soaring into your home in a Black and White movie. Order yours today and specify either Super ~~or regular~~ 8mm film! #2281—$10.95

BATTLES OF GHIDRAH

The three headed beast comes face to face...with Godzilla, Rodan and Mothra! They are called upon to defend their home planet from the fire breathing baddie from beyond the Stratosphere. Action-packed scenes! Don't dare miss this fantasy movie. Great! Super 8 mm. Black and White. Order now! A classic! #2282—$10.95

MONSTER FROM A PREHISTORIC PLANET

A giant octopus and an entire family of winged flying griffin-type furries have the country of Japan in an uproar with terror and complete destruction! Their tremendous powers were unbelievable when teamed together! How do all of the people escape from their horrible fates? Available in Super 8 film only. B&W order now! #22068—$10.95

THE RAVEN

Good God! Vincent Price, Boris Karloff & Peter Lorre in the Edgar Allan Poe tale THE RAVEN! This century's horror and humor. It's funny, It's frightening, It's fantastic! This spicy spoof is a classic for the collector! Regular 8mm in black & white reels only! #22079—$10.95

WAR of the PLANETS

The Metalunan monsters strike Earth in a reign of terror! They kidnap two Terran scientists and bring them back to Metaluna. And that is just the beginning! Our scientists discover themselves to be in the midst of a universal war on a scale so vast and at a level of horror so unimaginable as to boggle their minds! A 200' reel. Super 8 only! #2235—$10.95

MAN-MADE MONSTER

Shocks and thrills fly thick and fast in this time honored classic! Lon Chaney Jr. stars as the monster, Lionel Atwill as the mad scientist! He was a truck driver, a good man, but an accident cut short his life. Should a man be brought back to life? Should man tamper with the unknown? Order now! #2284—$10.95

FAMOUS MONSTERS BACK ISSUES

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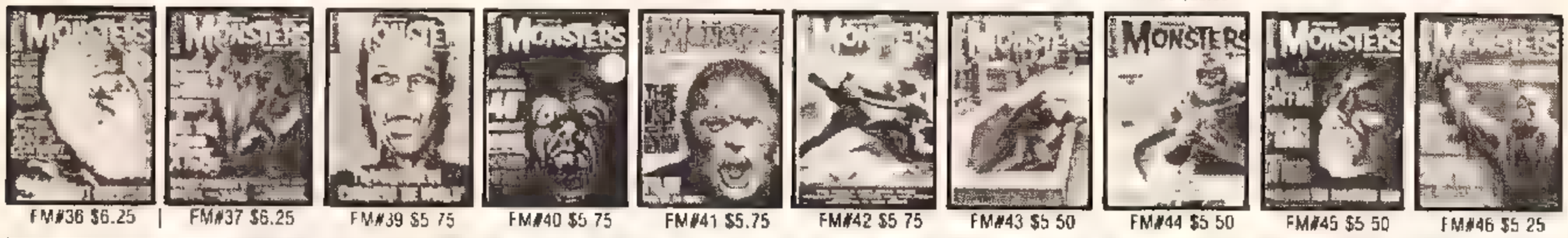

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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

FAMOUS MONSTERS BACK ISSUES

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FM#145 $2 25 | FM #146 $5 00 | FM#147 $2 75 | FM#148 $2 75 | FM#149 $2 50 | FM#150 $2 25 | FM#151 $3 00 | FM#152 $3 00 | FM #153 $5 00 | FM#154 $2 50

FM#155 $2 50 | FM#156 $3 50 | FM#157 $3 00 | FM#158 $3 00 | FM #159 $5 00 | FM#160 $2 00 | FM#161 $2 25 | FM#162 $2 25 | FM#163 $45.00 | FM#164 $2 25

FM#165 $2 25 | FM#166 $2.25 | FM#167 $2 25 | FM#168 $2 25 | FM#169 $2.25 | FM #170 $2 25 | FM #171 $2 25 | FM #172 $2 25 | FM#173 $2.50 | FM#174 $2 50

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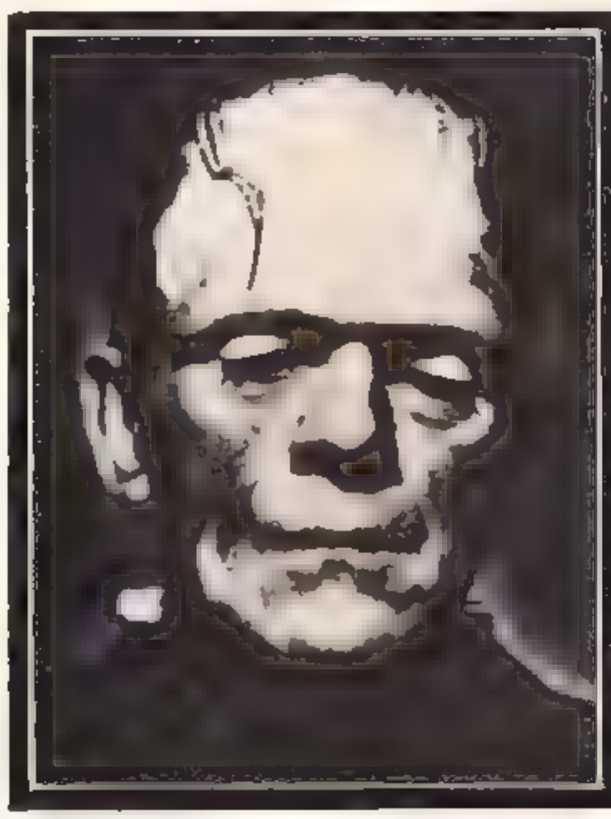
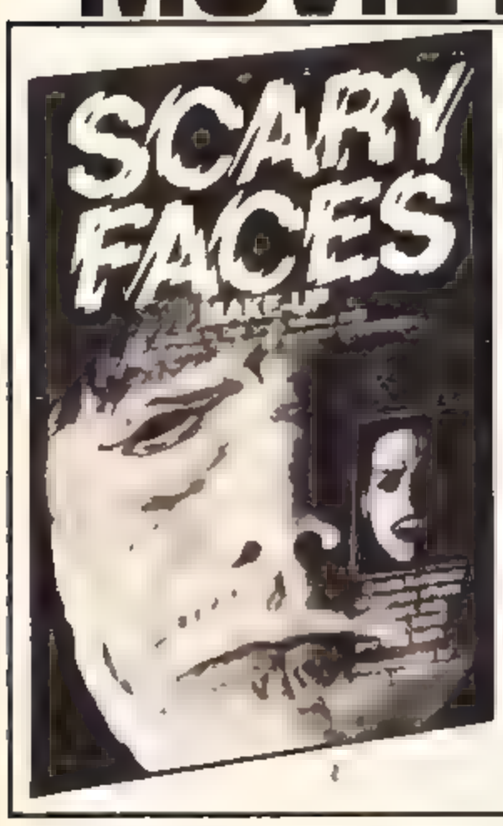
COLLECT ALL THE GREAT ISSUES YOU'VE MISSED!

ORDER YOUR BACK ISSUES OF FAMOUS MONSTERS TODAY! IT'S THE HORROR MOVIE MAGAZINE!



THE COMPLETE ILLUSTRATED FRANKENSTEIN FILMBOOK!

THE ILLUSTRATED FRANKENSTEIN: No Frankenstein collection can be complete without this stunning book! Over 100 photographs, some never before published! Trace the Frankenstein legend from the pen of Mary Shelley to the house of Hammer, with due emphasis on the eerie yet poignant portrayal by the greatest master of all, Boris Karloff! #21420—$6.95



PROFESSIONAL HORROR MAKE-UP KIT! CREATE SCARY FACES JUST AS THEY DO IN HOLLYWOOD!

SCARY FACES: Now you can frighten your friends with 21 easy-to-apply scars and cuts you apply the professional, Hollywood way! Create horrible effects with scars, cuts, make-up, blood and fake teeth! Scary Faces was created by Dick Smith, the famous Hollywood make-up artist, so you could have hours of fun! All the ingredients are completely non-toxic and absolutely safe! Order today! #26306—$6.95

NEW! CAST OF CHARACTERS "CLENS" MAKE-UP REMOVER

"CLENS" MAKE-UP REMOVER: The perfect co-star to our fabulous make-up kit! "Clens" removes all make-up and adhesives from the skin and hair. "Clens" is made of entirely natural ingredients and was specially created by a Hollywood make-up artist and used by major studios for over thirty years! Unless you're planning to be a gruesome monster for the rest of your life, you'll want "Clens" to safely and gently remove all make-up without irritation! #26275—$2.00

GRAVEYARD EXAMINER #89

CREATURE FEATURES

FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

SHOCKRONYMS

It's been a while since we've run some of our playful, entertaining Shockronyms—so here's a batch of the latest. Please send 'em in, as the mail's been slow on these . . . and we kind of *like* our little word games. Kevin Surnear of Navarre, Ohio, contributed the following three:

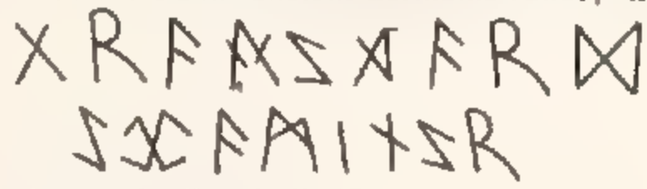
King	Can	Lurking
And	Horrify	Undying
Reigning	Any	Ghostly
Lord	Nosferatu,	Ogre
Of	Even	Sucking
Fright	You!	Indefinitely
Films		

Carl Goldstein of Philadelphia, Pennsylvania offered these:

Courageous	Unparalleled,	Colorful,
And	Heavenly	Humorous
Peaceful,	Universal	Earthling
The	Roaming	Knocking
Ablest	Ambassador	Out
Individual		Villains
Now		
Knocking		
Insurrectionist		
Romulans		
Klingons		

REQUEST

Remember, lo these many issues ago, when we asked you how to say GRAVEYARD EXAMINER in other languages? Well, the response has only been so-so. Then again, it's not one of the easier requests we've made of our readers. So far, the more interesting ones we have received are from Steve Muntean of Aurora, Colorado,—who notes that in Romanian, the GE is "Cot Engiezesc Examinato." Bill Harris, of North Royalton, Ohio, informs us that we're "Cimitero Esame" in Italian, while David Riley of Lubbock, Texas, insists that we're "Kirchhof Untersucher" in German. Interesting, eh? But the strangest claim of all comes from Angelia Hopwood of Fredericksburg, Virginia. She gave us the GE in 'ancient Germanic runes,' which go like so:



Anybody care to dispute that?

OFFICIAL CAROLINE MUNRO FAN CLUB

This is announcing the official Caroline Munro Fan Club which has her complete authorization and her full cooperation. Caroline herself is participating in some club activities as well as providing information and photos from her personal collection. The club membership kit contains the following items:

Four quarterly issues of the club's newsletter, running 12 to 20 photo offset pages in length, often containing exclusive interviews and rare photos. The newsletter will be sent in an envelope by first class mail. The first issue of the newsletter contains an article written by Caroline herself about the making of her latest film, Maniac. The interview is about her with her Maniac collaborators: Joe Spinell, the star, the co-writer and the co-executive producer; Tom Savini, the creator of special make-up effects; William Lustig, the director and co-producer; and Andrew Garooni, the co-producer). A summary of Caroline's professional activities in 1980, a special club contest and 17 rare photos of her including a special centerfold.

MEMBERSHIP

8 x 10 stills personally autographed by Caroline.
8 x 10 pin-up photo.
4 x 6 photo from the Thanksgiving 1979 New York Creation Convention at which she appeared as guest of honor. And, a biography and detailed credit listing. The club will feature regular contests. There will also be a selection of photos by Caroline for sale, including material which will be sold only through the fan club, such as exclusive stills of her from MANIAC. If you would like to join, the membership fee for the first year is $6 for the U.S.A. and Canada, $7 for foreign by surface mail, and $9.50 for foreign air mail. For further information write to: Robert Talko, 1349 Fern Avenue, Reading, Pa. 19607. For those fans who are not satisfied with just photos, Caroline has arranged the sale of exclusive color and black & white photos of herself especially for the fan market. For further information contact: Jerry Ohlinger's Movie Material Store, 120 West 3rd Street, New York, N.Y. 10012.

The film, The Hit Man, which was previously announced as being produced by her husband, Jud Hamilton, has not gone into production and has been indefinitely postponed pending the script rewrite.

NOTE ON THE VOTE

The response to our yea or nay vote on GE features has been overwhelming, and we're a bit behind in our tallying. The results will have been tabulated by our next issue, at which point the Readers Will Have Spoken! We will reorganize the month-to-month contents of this section based on what you want to see, or want to see tossed into the wastebasket.

Be here next month. There's going to be a change or two! Also next month, your drawings of the Graveyard Examiner his/her/itself!

MONSTER FILERS

From Murray Swift of Australia:

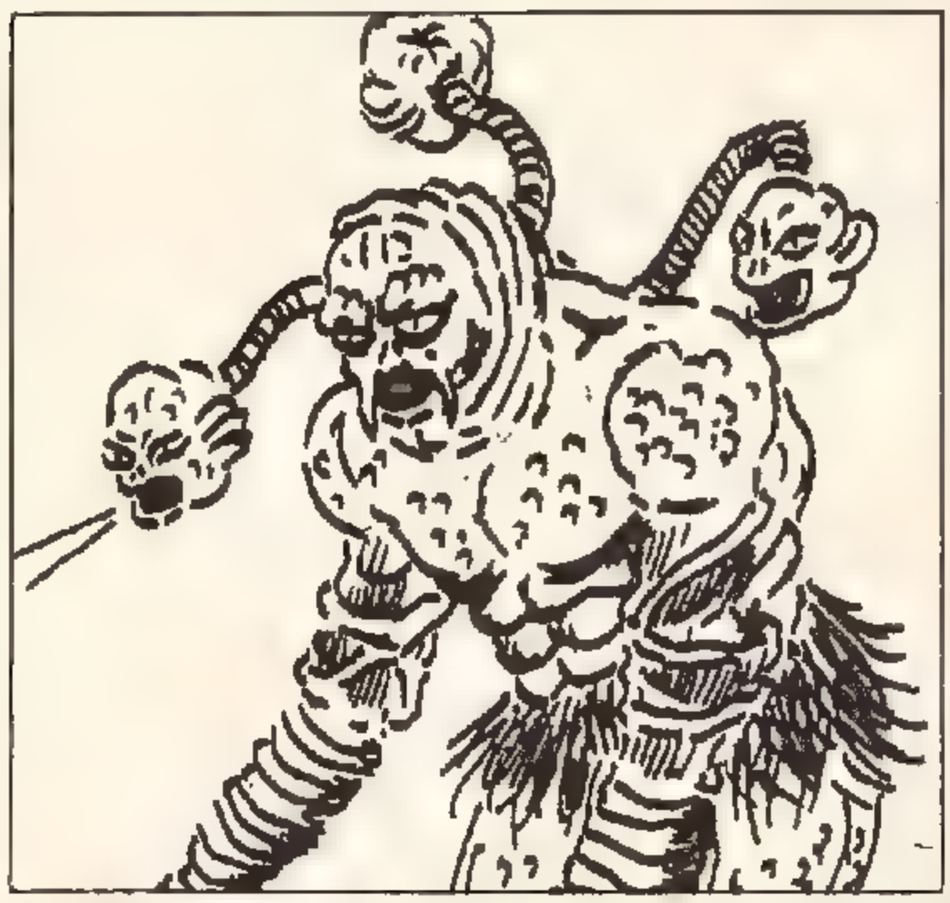
VEGABEAST

The Vegabeast stands in a small cave entrance, the eternal guardian to the underworld home of a mysterious alien race.
He stands 10 foot tall and is a rust colour, his roots reach for 20 feet in all directions and come to the surface in small unnoticeable deadly prongs.
When he is not stalking human intruders he blends himself into the creepers and rocks, totally out of sight.
When a human enters the cave, he emerges and with his deadly eye he turns them to glass. Then his deadly roots rise from the ground and slowly suck the life out of the glassed humans, leaving them an empty glass husk.
The only thing which can harm the Vegabeast is direct sunlight into the centre of his deathray eye.

From Ong Jose of Cebu City, Philippines:

ZYCON 3

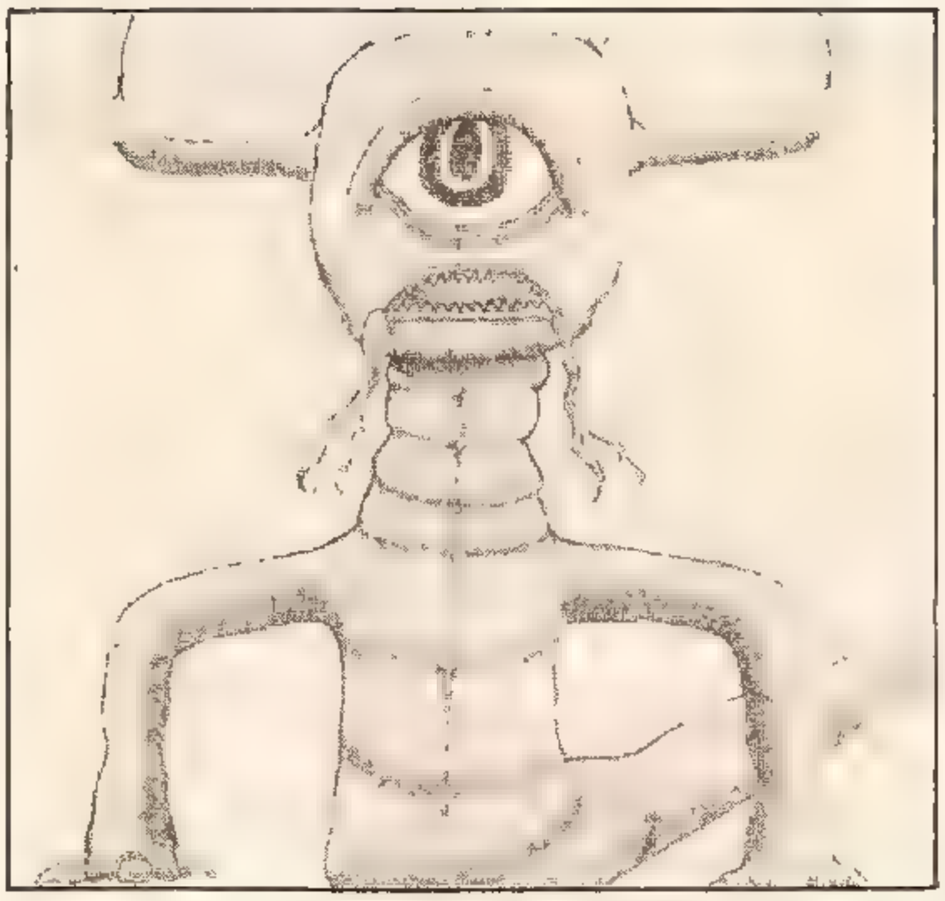
An android created by an unknown race that was wiped out millions of years ago in a galaxy-wide holocaust. Zycon 3 was stationed on the satellite Griton and was programmed to guard the hidden treasures of these ancient beings who created the android.
Zycon 3 stands sixteen feet tall and has enormous strength. When pursuing an intruder on the planet it can jump as high as 35 feet and outrun anything that lives.
Zycon 3 has snakelike robots which are attached to him and help terrorize those who would steal the treasure.These snakebots shoot powerful laser rays.
The only way Zycon 3 could be defeated is if the snakes were to turn on him, although they too would then perish. Because of this android, scientists are unable to explore Griton.



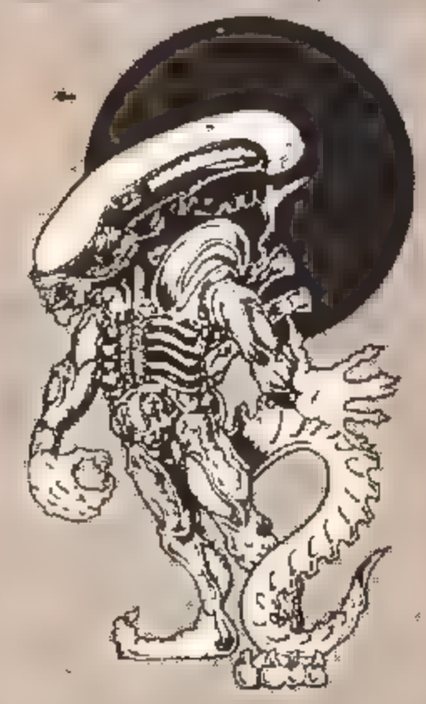
From Tom Gurganus of Jamesville, N.C.:

NIM

Nim are acquatic inhabitants of Aguala V, a planet in the newly discovered Donavan System. Nim live in the depths of Aguala's single, huge ocean, Prator. Prator covers nearly 6/7 of Aguala.
Nim are a dull whitish gray. The nearly four feet long body ends in a powerful, webbed tail, able to propel the creature up to twenty mph.
The arms of Nim enable them to pull themselves out of the ocean to "sun" themselves on beaches of glass. These arms appear to have once been flippers and biologists seem to agree that the Nim have not yet completed their evolution.
Aguala V is the 13th planet of this 15 planet system. The binary star NG-10524 (Donavan I & II) was named for Xavier Donavan, captain of the Lincoln, the first starship to explore beyond Cerberus. Colonies are planned for the 7th & 8th planets of the system.



THE PRINTED WEIRD



This month, instead of announcing new titles for you eager readers, we've got one of our infamous requests. We'd like you to drop us a line about books *you'd* like to see published. Not fiction, but non-fiction. For example, in the last few months we've seen yet another book on SF films from Fred Pohl; a slew of books about RAIDERS OF THE LOST ARK including the script and the bestselling novelization; another book about the STAR TREK TV series; the list is endless.
Now it's your turn. Is there a celebrity whose films you'd like to see immortalized in a "Films of . . ." book? How about a certain motion picture? Would you like to read about the making of a classic? Of a recent flick? THE INVISIBLE MAN? CLASH OF THE TITANS? SUPERMAN II? How about biographies of John Carradine or Steve Reeves? The George Lucas Story?
This is not a list which we'll be sending to any publishers, but something to share with your fellow readers.
Next month we'll be back with our usual slew of reviews and previews of new books. Still, we'll just mention one which is a real pip: IT'S ALIVE, from A.S. Barnes. They've done a grand and detailed book about the Universal Frankenstein movies, which is a must for every shelf. Check out your local bookstore.

THE HORRORWORLD REPORTER

SOMETHING WICKED THIS WAY COMES

Two-time Academy Award winner Jason Robards has been signed by Walt Disney Productions to star in Ray Bradbury's "Something Wicked This Way Comes," announced Ron Miller, president and chief operating officer. Robards was recently seen as President Grant in "The Legend of the Lone Ranger".
Principal photography began September 28 on the $13.5 million film, with Jack Clayton directing and Peter Vincent Douglas producing for The Bryna Company. Douglas' last film was the SF film "The Final Countdown." Bradbury wrote the screenplay adaptation of his novel. Georges Delerue, who won an Academy Award for "A Little Romance," will compose the score for the film.
Filming will take place at Disney's Golden Oak Ranch and the company's Burbank lot, where production designer Richard Macdonald is building a small Midwestern town.
The story centers on two teenage boys who must battle the powers of a satanic circus which arrives one night in their hometown. Bradbury's novel, originally published in 1962, has sold more than 18 million paperback copies worldwide.
Release by Buena Vista is planned for Christmas 1982.

THE INVISIBLE MAN RETURNS

Though the role of the legendary Errol Flynn has yet to be cast in a biopic of the actor's life, the co-starring part of actor Claude Rains has reportedly been offered to model-actor Robert Dunkirk. Rains, as our readers well know, is the actor who starred in such immortal horror classics as THE INVISIBLE MAN and THE WOLF-MAN. Rains was the co-star of Flynn's most memorable film THE ADVENTURES OF ROBIN HOOD. The picture is scheduled to go before the cameras early in 1982.

HAMMER HOUSE OF HORROR

ITC Entertainment's "HAMMER HOUSE OF HORROR," a first-run package of spine-chilling double features, has been sold immediately upon its release in the U.S. to pay-TV systems.
ITC describes the exciting, brand new double features as being in the tradition of "Friday the 13th," "Dressed to Kill," and "The Shining."
Announcing the premiere of the new "HAMMER HOUSE OF HORROR" double features on pay-TV systems in the U.S., ITC went on to explain a vital element about the package. It offers pay-TV systems maximum flexibility in scheduling. Titles can be played as six spine-tingling double features and/or as 13 compelling one-hour horror feature films, he stated.
Cy Kaplan, vice president of special projects, reported the following sales to pay-TV systems: On TV, SelecTV, Oak TV, Wometco, ATC and Buford TV.
Hammer Films, which produced "HAMMER HOUSE OF HORROR" in association with ITC Entertainment, is known as the best horror film makers in the world. For more than two decades the name of Hammer has been synonymous with horror. Among the many Hammer horror films are "The Curse of Frankenstein," "Dracula," "The Mummy," "The Phantom of the Opera," "Rasputin, the Mad Monk," "Plague of the Zombies," and "The Vampire Lovers."
The new productions, filmed in 1980 and 1981, contain compelling, contemporary horror stories, in present-day settings. The stories cover a wide range of spine-tingling themes—suspense and the supernatural, the occult and the eerie, and sinister drama.
The producer of "HAMMER HOUSE OF HORROR" is Roy Skeggs, who is a veteran at making thrillers. He was production supervisor on forty of the Hammer films and produced ten. His first film as producer was "Frankenstein and the Monster from Hell."
"HAMMER HOUSE OF HORROR" is a Jack Gill presentation, hosted by Hammer star Christopher Lee.

ANIMATED TRAVELS

The entire month of May saw Dynamator Ray Harryhausen on the road promoting his recent film CLASH OF THE TITANS. Harryhausen visited over fifteen cities and appeared on local TV and radio shows, as well as being interviewed by virtually every major newspaper in the United States. In Washington, Harryhausen appeared on a morning program hosted by the quarterback of the Washington Redskins, Joe Theismann. END

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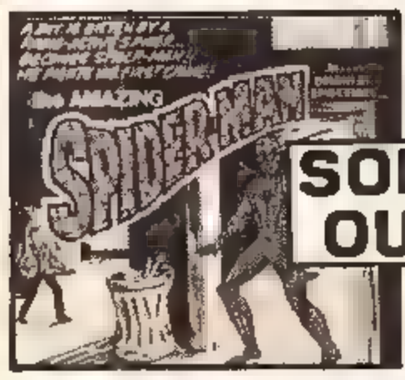

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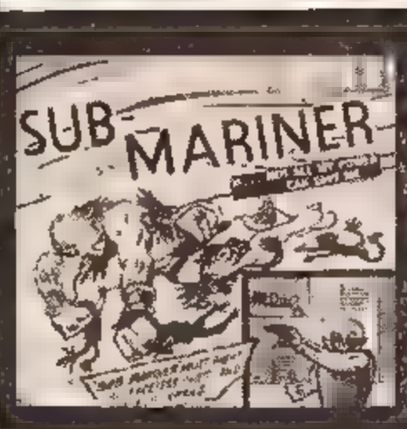

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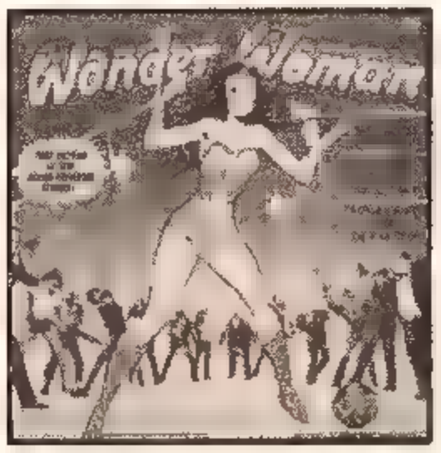

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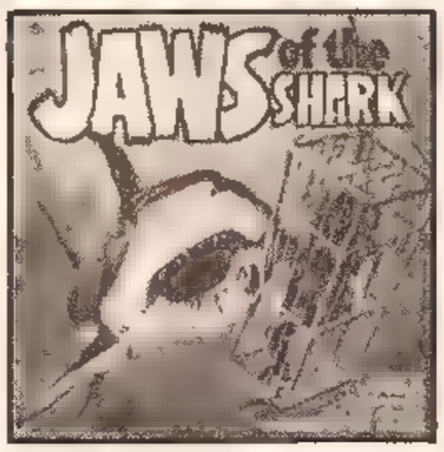

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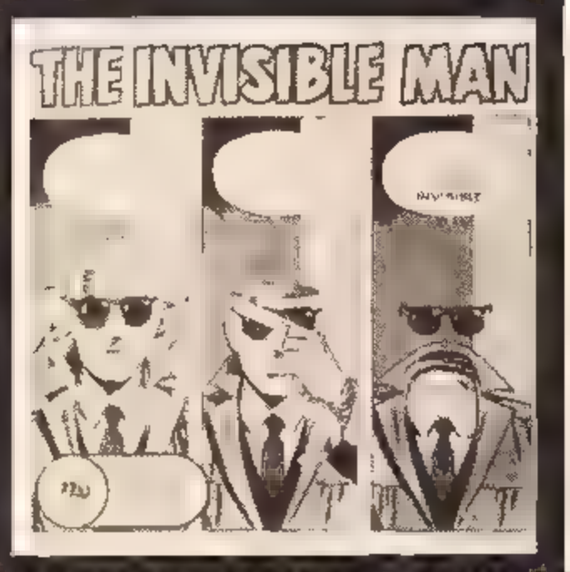

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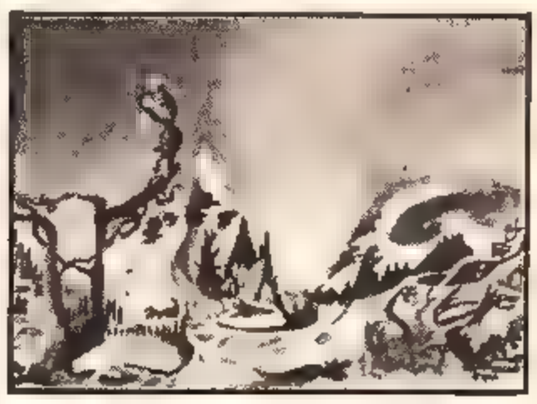

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FANG MAIL

(Continued from page 4)

HAPPY ENDING

Even tho my dad threw away my issues of **FM** around 20 years ago, I have retained my collection by seeking thru secondhand shops for those discarded issues. Fortunately, my dad wasn't one of those gung-ho nuts against monster magazines—he just didn't understand at the time. We get along great even today and I **still** have the complete collection (except #5) of **FM**. Who says you can't have your cake and eat it too? Yes, I have a son, and yes, I let him go thru (ah, but very carefully) my vintage **FMs**.

JOHN ROBINSON
Leslie, MI

OF MOTELS & MANIACS & MINORITIES

First off, I'd like to congratulate Forry on the humorous cameo in THE HOWLING. My friends & I really got a kick out of the magazines you were holding behind your back! The scene helped to make the film one of the best horror films in the decade.

About the news that METROPOLIS is going to be remade: I wish that I could truthfully say I share your enthusiasm about the project but I'm afraid that recent instances of things not quite being what they were touted to be have taken their toll on me. Take for instance last year's **first epic horror film**, THE SHINING. My brother & I were there for the first showing along with several other horror fans, expectations running high. 2½ hours later we staggered from the theater in disappointment. Instead of a hair-raising horror film we were treated to one of the most dismal melodramas masquerading as a horror film that I have ever seen.

ALTERED STATES was also, alas, another over-praised turkey. Like Disney's THE BLACK HOLE fiasco, it had some stunning special visual effects but was empty in all other departments. Poor direction & script hampered what could have been one of the year's best films, like OUTLAND, a truly excellent film in every way.

I'm very much afraid that METROPOLIS will more than likely share THINGS TO COME's award for worst remake of the year. However, I wouldn't want to leave you with the impression that I've given up completely on the possibility of bigger & better things in the world of sci-fi/horror. I'm confident that the STAR TREK telefilm will be every bit as magnificent & thrilling as the movie and I'm sure that REVENGE OF THE JEDI (if they ever get it made) will be just as good as STAR WARS & EMPIRE, perhaps even better.

In issue #175 (one of your best to date with only 1 reprint), reader Peter Mikkelsen of Denmark mercilessly savaged MANIAC & MOTEL HELL. I don't know about MANIAC as it has not yet reached my area but I must profess indignity toward his comments on MOTEL HELL, one of the best horror / comedy films since ATTACK OF THE KILLER TOMATOES. First, I'd like to state that I have absolutely no quarrel with extremely bloody films, actually I rather enjoy them. I've long believed that the popular argument about violent films influencing & encouraging the weaker & demented mind to be a load of b.s. concocted by the same people who would have us believe that all black people are bad and all government is good. Of course, there will always be deranged & dangerous people in society ready to burst loose but I think that the horrors of the real world are far more likely to trigger a violent reaction from someone than a mere 90 minutes or so on a movie screen. Rare is the person who truly cannot separate fantasy from reality; I've never met one. I myself choose to follow the fantasy world because I find it to be so much more gratifying than the real world but that does not mean I'm oblivious to the real one. Mr. Mikkelsen hints that he considers himself "a sane & normal reader", while we who enjoy MOTEL HELL are, quote, "already insane weirdoes" & "weak & uncritical". It has been my considered observation that the mainstream of public thinking considers **anyone** who professes an affinity for our chosen field of interest to be slightly insane and weird to a point. What **we** like and consider to be in good taste would probably not appeal to the average man or woman on the street; indeed, they would probably dismiss us and our interests as childish, immature & stupid. I've long recognized that the tastes of my friends & I are unique & special, that is also the way we look at ourselves. I have a healthy love for the fantastic side of life yet I do not consider myself a mental case. If Mr. Mikkelsen considers himself "sane & normal" and will not admit to being a true fan, then he cannot be and probably is not one of us. You cannot say that you like horror films and then turn around and condemn certain ones for having more blood than others. That is like saying you love all people but cannot tolerate certain ethnic groups. I wish certain hypocrites would not write in and complain about things other people enjoy. They are just taking up valuable space that a real fan could put to infinitely better use than rabble rousing.

In Mr. Mikkelsens' letter he refers to MANIAC & MOTEL HELL as "unbelievable filth", "trash", "incredible & totally tasteless & sickening filth", and once again, "filth". Again, I cannot say that MANIAC isn't filth as I haven't yet seen it but it cannot be quite as bad as he makes it out to be. I can, however, state that all 5 times I saw MOTEL HELL, I didn't observe even 1 person in the audience who appeared to have been repelled by the film. They all had smiles on their faces and some of them were still chuckling about it. If MOTEL HELL were as horrible & debauched as Mr. Mikkelsen says it is, then probably no more than 2 or 3 people would have stayed to see it.

Well, I seem to have jumped up on my soapbox again! I'm sorry I got carried away but whenever someone who claims to be one of us turns around and stabs us in our collective backs, I am compelled to rebut. I realize it is only fair to present both sides of the story but please try to print only positive letters in **FM**. After all, **FM** is dedicated to the fantastic film and its fans, and it's to those loyal supporters that **FM's** success can be attributed. We all know that there are those out there who only like to nitpick & complain and who cannot say anything positive for the most part. Space in **FM** is too precious to waste on negative response from a very small minority of people who are not doing our genre any good at all. Concentrate instead on the positive input from all the wonderful people who make fandom the great thing it is!

JAY BULLBEAR
Hominy, OK

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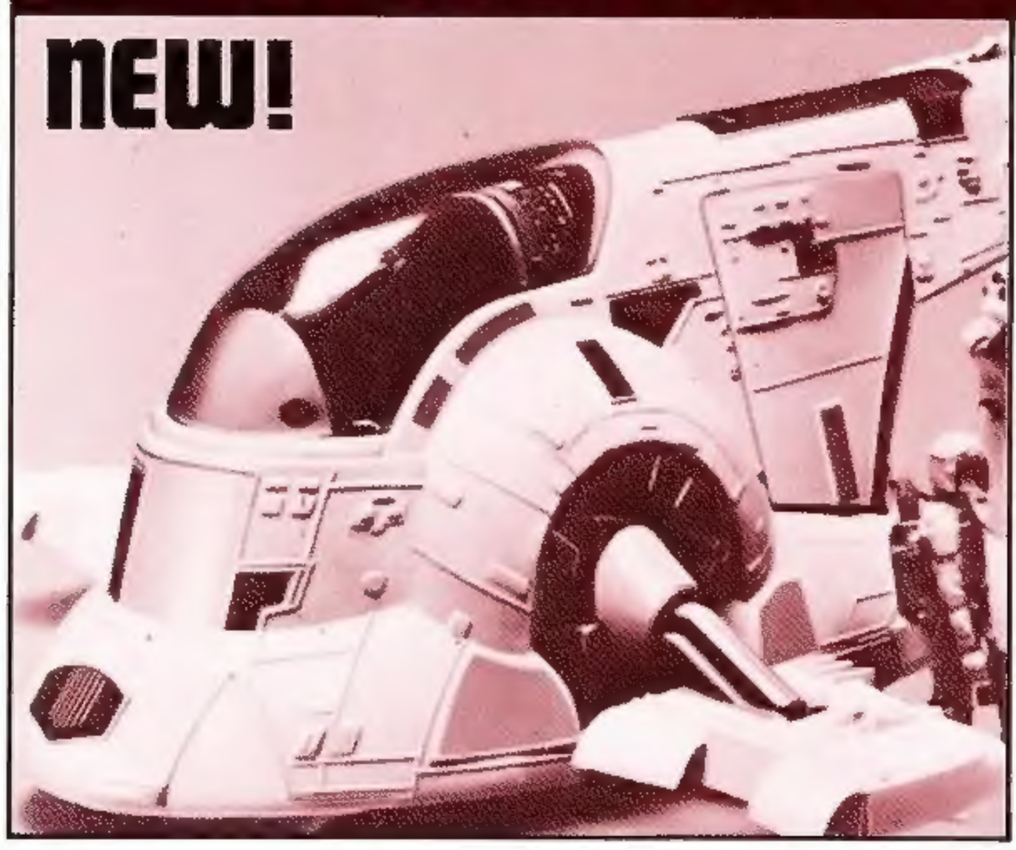

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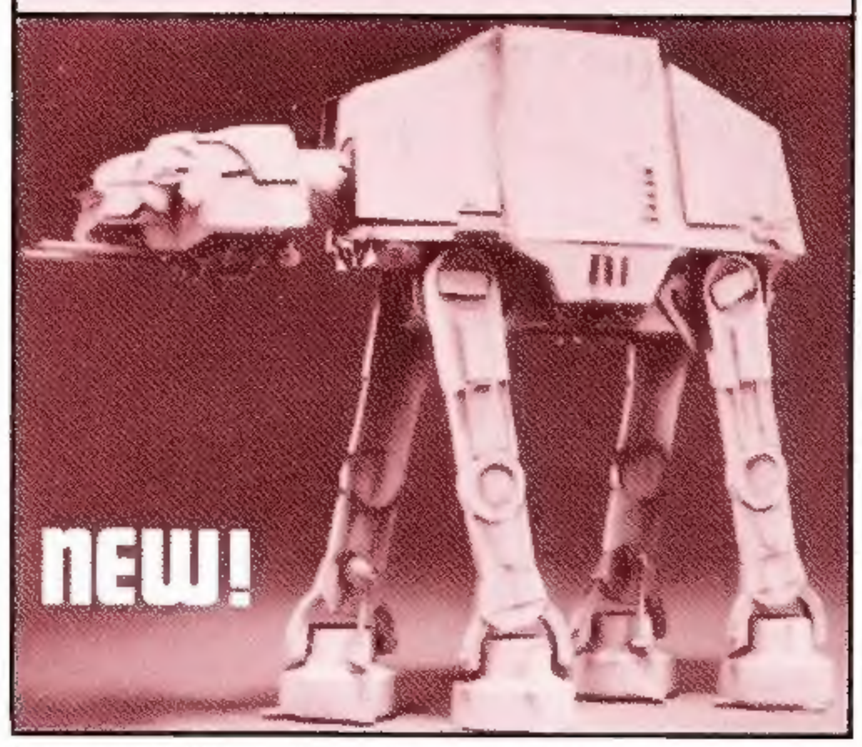

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THE EMPIRE STRIKES BACK

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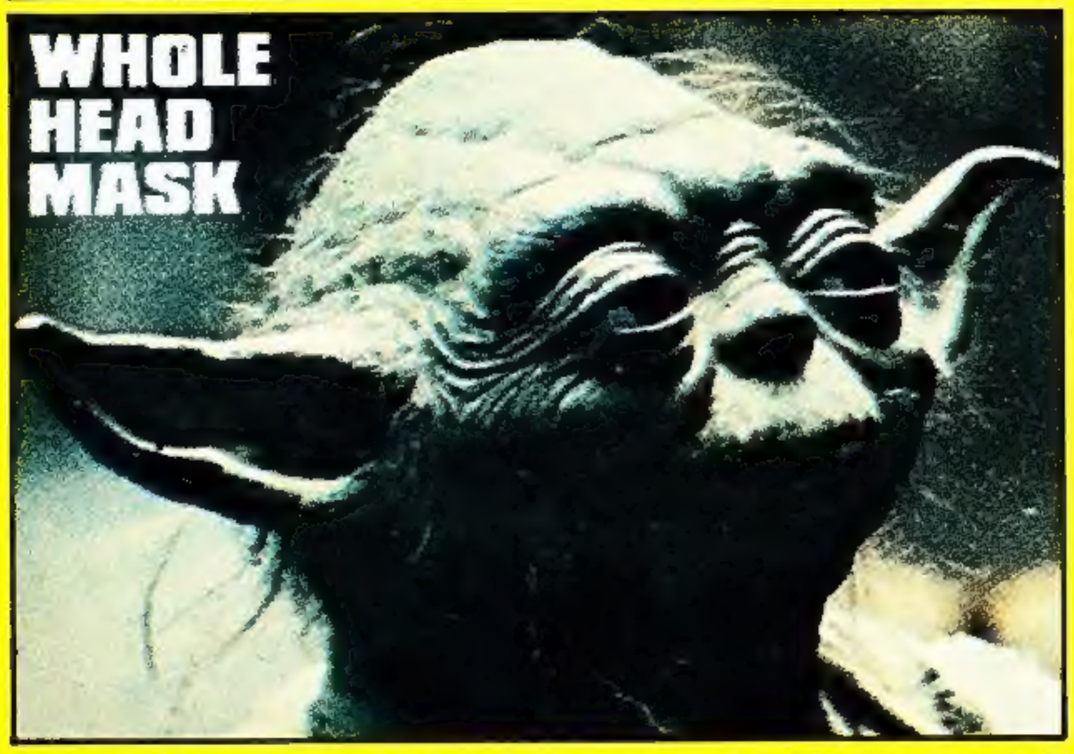

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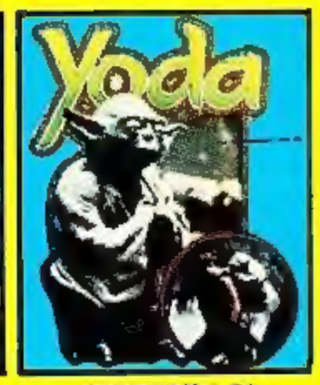

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